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Jātaka 61–72 – The Axis of Resilience
From Affective Deception to Inner Sovereignty

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From Affective Deception to Inner Sovereignty: A Buddhist Phenomenology of Attachment and Renunciation

Cover description

The cover of this essay – generated with artificial intelligence following a prompt inspired by the South Asian pictorial tradition – is deliberately untitled and subtitled. It entrusts entirely to visual composition the task of anticipating the quadripartite movement of the Jātaka 61–72: from affective deception to inner sovereignty.

The image, in vertical format (2:3), is structured in four horizontal registers separated by veils of fog or subtle lotus motifs, suggesting a progressive spiritual ascent.

- Lower register (the widest, tense and chaotic):

Against a background of dark greens and earthy browns, three scenes of primary deception intertwine: an old woman whispering to a young lover while a good son sleeps next to her; a woman who hides a lover behind a curtain; a princess who leads a hermit to a den of brigands. The atmosphere is murky, the lines broken, the expressions ambiguous. It is the realm of Level 1 (Jātaka 61–63).

- Second register:

A hermit in a cave, wrapped in a twilight blue and soft orange. With a hand on her heart, she observes a female figure fading into smoke and a skull. Around him, broken chains and precious clothes abandoned. Here the inner turning point of Level 2 (Jātaka 64–66) takes place: from condemning deception to curing one's lust through wisdom.

- Third register:

A woman in ancient Indian clothes, stopped at a crossroads, points to three bound prisoners (husband, son, brother). Above her, a glowing elephant (the Bodhisatta) gently wraps its trunk around an ungrateful man who attempts to stab him. Colors: warm ochre and pale gold. It is the realm of ethical choice and the paradox of identity (Level 3, Jātaka 67–69).

- Upper register (the smallest, apical):

A full lotus sage under a flowering tree, surrounded by a radiant mandala. Sakka (Indra) descends from a cloud offering a tiny model of a monastery. The face of the wise man is serene, his eyes half-closed. Behind him, an infinite, empty sky, of a translucent blue and white gold. It is the pinnacle of resilience: renunciation that is not escape, but inner sovereignty (Level 4, Jātaka 70–72).

The absence of text is not a void, but an invitation to read the image as a silent map of the path that the next twelve stories will follow: from the tangle of passions to unconditional peace. Each register corresponds to a stage of the analysis, and the ascending movement of the gaze reproduces that of the spirit which, through resilience, frees itself from deception.

Introduction

Post video blogger

https://giusegugliottaapocalisse.blogspot.com/2026/04/jataka-6172-lasse-della-resilienza.html

https://giusegugliottaapocalisse.blogspot.com/2026/04/jataka-6172-axis-of-resilience.html

https://youtu.be/MiKcekUJAxI

With Jātaka 61–72 we enter radically different thematic territory than in the previous cycle (49–60). Where the former was dominated by the relationship between ritual action and strategic intelligence – from ineffective sacrifice to cunning as a form of worldly survival – here the fire moves inwards: no longer how to act in the world, but how to relate to deception, attachment and one's own emotional fragility.

The twelve stories that follow are not naïve moral fairy tales. They construct, sometimes in a harsh and provocative way, a Buddhist phenomenology of attachment. Their surface is often marked by a violent criticism of female deception (Jātaka 61–63); but, proceeding in the reading, a deeper movement emerges: from the diagnosis of the deception of others to the awareness of the universal structure of attachment (Jātaka 64–66), then to ethical choice in situations of conflictual loyalty (Jātaka 67–69), and finally to resilience as a stable virtue, based on renunciation and self-control (Jātaka 70–72).

We have called this path "The Axis of Resilience", and its goal is inner sovereignty: a state in which one's virtuous conduct no longer depends on the gratitude of others, nor on the fidelity of the beloved, nor on the possession of goods or ties. The last Jātaka in the series (72, Sīlavanāga) is the perfect emblem of this: the good elephant, betrayed and attacked by the man he saved, does not take revenge or embitterment – he simply continues to be good. This is the resilience that does not suffer, but that chooses its own nature.

Method

In the essay dedicated to Jātaka 49–60 we had adopted a structured approach in three phases: individual synopsis, extraction of explicit and implicit teaching, and relationship with the overall thematic axis. We maintain the same rigour here, but enriched by the fourfold division that we have deduced from the progressive thematic analysis.

The four levels are:

1. Level 1 (Jātaka 61–63) – Female deception as a destructive power: diagnosis of betrayal in the most intimate bond (mother-son, wife-husband, lover-hermit).

2. Level 2 (Jātaka 64–66) – Generalization and inner care: from exception to rule (every attachment is a barrier) and the first therapy through wisdom.

3. Level 3 (Jātaka 67–69) – Ethical choices and paradoxes of identity: the dilemma of loyalty (husband, son or brother?), the redefinition of kinship as spiritual, the paradox of the snake that cannot undo its own venom.

4. Level 4 (Jātaka 70–72) – Resilience and renunciation as inner sovereignty: voluntary poverty, criticism of negligence, and finally the unconditional virtue of the elephant.

For each Jātaka we will provide:

- a synopsis of the essential plot;

- the dramatic structure (characters, conflict, turn, outcome);

- explicit teaching (what the story openly states);

- implicit teaching (what emerges from the plot or context);

- the relationship with the axis of resilience and with the level of belonging.

A note on the chronology and the Pāli Canon

As with Jātaka 49–60, we have integrated the canonical Pāli versions into our analysis. The descriptions of the plots are based on the standard numbering of the Jātakatthavaṇṇanā, and where there are variations between editions (Fausbøll, Cowell, English translations), we have favored the version that best illuminates the thematic coherence within the 61–72 group. Direct quotations are reduced to the essentials; The emphasis is on moral and narrative architecture.

Reading guide

The essay can be read linearly, following the progression of the four levels, or for individual Jātakas. However, we recommend sequential reading: only by going through the entire arcana – from the murderous old woman of Jātaka 61 to the compassionate elephant of Jātaka 72 – do you perceive the depth of the

movement that transforms an apparently misogynistic and disillusioned collection into a real attachment therapy.

Enjoy the reading.

Level 1 – Female Deception as a Destructive Power (Jātaka 61–63)

Function in the process: to diagnose the most radical form of affective deception – the one that not only betrays but kills (symbolically or really) the most sacred bond. The woman is not a victim, but an agent of a deception that destroys primary trust.

1. 61 – Asātamanta-Jātaka

- Essential scene: an (old) mother plots to kill her good son in order to have freedom in a love affair with a young man.

- Function in the level: deception lurks in the mother-child relationship, overturning the natural ethics of protection.

Analysis of Jātaka No. 61 – Asātamanta-Jātaka

1. Context of the present narrative (Paccuppannavatthu)

The Buddha, while staying in Jetavana, turns to a monk tormented by amorous passion. He explains to him that women are lustful, dissolute, cowardly and degenerate, inviting him not to yearn for an unworthy woman. In support of this teaching, he tells a story from the past.

2. Context of the Past Narrative (Atītavatthu)

Place and time: Benares, kingdom of Brahmadatta; Takkasilā, in the country of Gandhara.

Main characters:

- The Bodhisatta: a famous Brahmin master of Takkasilā, an expert in the Three Vedas and all the arts.

- The young Brahmin disciple: son of a family from Benares. At birth, the parents light a sacred fire that they keep lit for sixteen years. He must choose between the ascetic life (worship of Fire in the forest) and the secular life (managing the patrimony). He chose the secular life and went to study in Takkasilā.

- The young man's mother: she wants her son to abandon the world and devote himself to the cult of fire. To convince him, she induces him to return to the master to learn the so-called "Texts of Pain" (Dolor Texts), which do not actually exist. His aim is for his son to discover the wickedness of women.

- The Bodhisatta's mother: a hundred- and twenty-year-old woman, whom the Bodhisatta takes care of personally. Despite her age, she is easily overwhelmed by lust when the young disciple, following the master's instructions, begins to praise her beauty. She comes to want to kill her own son to satisfy passion.

Procedure:

The young man returns to the master, who understands the intention of the boy's mother. She instructs him to take care of his elderly mother, praising her incessantly ("Ah, madam, if you are so beautiful now that you are old, how beautiful you must have been in the flower of youth!"). The old woman, despite her blindness and decrepitude, is inflamed with desire and asks the young man to kill the master. When he refuses, she herself offers to carry out the murder.

The young man reports everything to the Bodhisatta. The latter, knowing by supernatural powers that his mother will die that same day, prepares a test: he carves a wooden figure of his own size, wraps it in a robe and puts it on the bed, with a rope attached. He gives the young man an axe and rope, telling him to guide the old woman. The woman, believing she is hitting her son, knocks down the axe on the wooden figure. Discovering the deception, she falls dead to the ground (it was her destiny to die at that moment).

The Bodhisatta burns the body, honors the ashes and explains to the young man: the "Texts of Pain" do not exist; It is women themselves who are the embodiment of depravity. The young man saw with his own eyes the wickedness of a woman (the same mother of the master). With this lesson he sends him home.

Final stanza (recited by the young Brahmin):

"In lust unbridled, like devouring fire,

Are women, —frantic in their rage.

The sex renouncing, fain would I retire

To find peace in a hermitage."

The young man renounces family life, becomes a hermit and obtains rebirth in the kingdom of Brahmā.

3. Doctrinal teaching

- Women are described as dominated by lust, ready to betray even the most sacred bonds (son against mother, mother against child) to satisfy sexual desire.

- External beauty is deceptive and can generate attachment even in a decrepit old woman.

- The escape route is detachment from the world, asceticism and the renunciation of family life.

- The Buddha uses history to admonish the passionate monk: even the Bodhisatta's mother, despite her age, has allowed herself to be corrupted by passion; All the more reason for young women to be dangerous.

4. Final connection (Jātaka-samodhāna)

The Buddha identifies the characters of the past with people of his time:

- Bodhisatta's mother → Kāpilānī (Mahā-Kassapa's ex-wife, who became a nun)

- The Bodhisatta's father (does not appear actively in the story, but mentions himself) → Mahā-Kassapa

- The young disciple → Ānanda

- The master (Bodhisatta) → the Buddha himself

5. Observations on the method (Level 1)

This Jātaka follows the typical structure:

1. Introduction in the present tense – a monk in difficulty.

2. History of the past – exemplary of female wickedness.

3. Gnomic stanza – summary of the teaching.

4. Birth identification – connection between past and present.

5. Morality – the renunciation of worldly desires as a remedy for passion.

The figure of the Bodhisatta as a wise teacher who deceives the deceiver (his own mother) to show the truth to the disciple is central here. History warns not only against lust, but also against the illusion of female beauty, even in old age.

Video

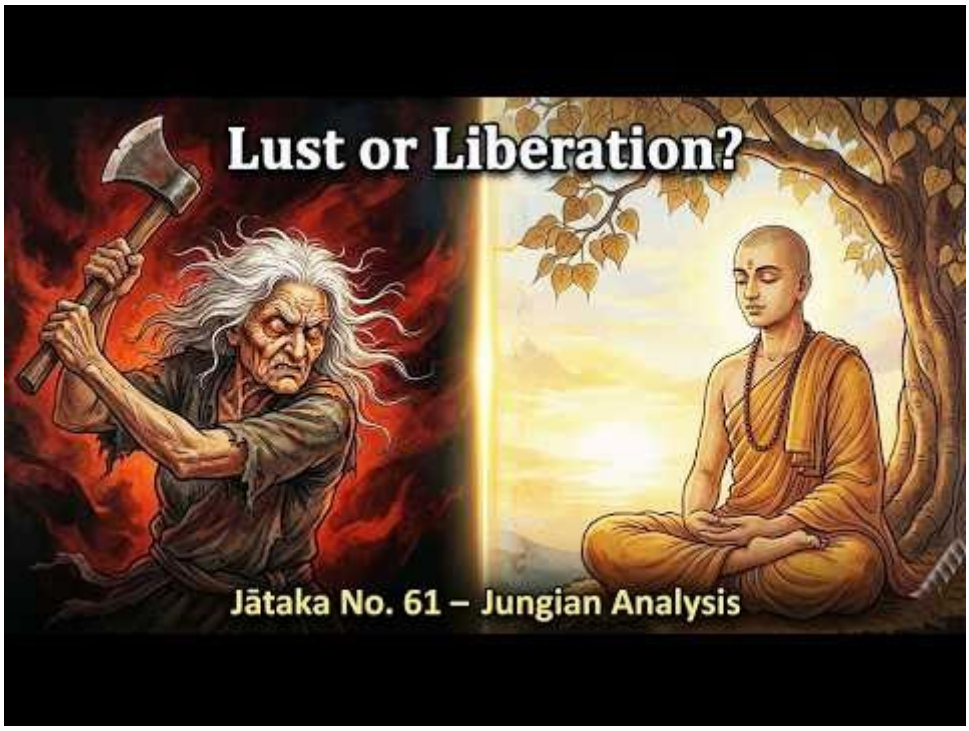
Video description

"At the end of this analysis, I invite you to watch the video I made: Asātamanta-Jātaka – The Labyrinth of Passion and the Awakening of the Soul.

The images were generated progressively following the 11 key scenes of the story, carefully animated. Two audio tracks accompany the path: the first follows the rhythm of the individual scenes; the second is a symphonic composition that embraces the entire narrative arc – from the departure of the young Brahmin to his enlightened detachment.

This video is not just an illustration, but an invitation to recognize, within ourselves, the same conflicts between desire, deception and liberation."

https://youtu.be/NP_FSsk_kzU



11 Jungian anecdotes – one for each scene

1. The departure of the young Brahmin

"When we leave our parents' home to 'study life', we often carry an invisible fire with us: the family mandate. Jung would say that we are obeying the internalized parental Imago. How many times do we choose a career, a relationship or a renunciation just to please an internal voice that is not ours? The real journey begins when we realize that the fire we carry is not yet ours."

2. The mother sends him back for the "Texts of Pain"

"How many 'Texts of Pain' have we been taught? ' Don't trust', 'Others will betray you', 'Love is suffering'. The mother of the young Brahmin does not want her son to be harmed: she wants to protect him, but by projecting her own fear of life onto him. Jung calls this unconscious familiar: a script that makes us go back just when we think we are ready. Sometimes our soul asks us to disobey those texts in order to learn the real ones."

3. Arrival at the master's hut

"The master (the Bodhisatta) lives with a very old mother, whom he takes care of. This is the archetype of the Old Sage who does not flee from the world, but transforms it. In daily life, meeting a true master means finding someone who does not give you easy answers, but entrusts you with a humiliating task – like caring for an old woman. Humility is the first lesson."

4. Praise the beauty of the old woman

"Jung writes: 'Where there is admiration, there is a shadow that hides'. The young man praises the old woman not for lying, but for obedience to the master. In our relationships, how many compliments do we give for social convenience? But here something deeper happens: praise awakens the projection of the soul (Animus/Anima) into the old. She falls in love because she sees in him the young man she has never been again. It is the drama of those who seek their youth in the eyes of others."

5. The old woman plots to kill her son

"Shocking scene: a 120-year-old mother wants to kill her devoted son for the sake of a stranger. Jung would say that it is the Shadow that takes over when the libido (vital energy) no longer finds creative channels. In real life, we do not kill physically, but we symbolically 'kill' those close to us with betrayals, emotional abandonment or hidden grudges. The old woman represents the part of us that, in order to have an illusion of passion, is willing to destroy what is most sacred to it."

6. The wooden figure on the bed

"The teacher does not react with anger. He builds a simulacrum – a wooden figure. Jung would have recognized here a rite of initiation: the deceiver is deceived by the archetype itself. In our lives, how many times do we 'hit' an image that we have built in our minds, believing that we are hitting another person? Our projections are wooden figures. When we finally hear the 'thud of wood', we can wake up."

7. Old woman strokes wooden figure

"The moment the axe strikes the wood is the moment of necessary disappointment. Jung calls 'transcendent function' the ability to bear the fracture between what we believe and what is. The old woman dies not only physically, but psychologically: her illusion of still being lovable dies. How many times have we hit a partner, a friend, a parent – only to find that we were taking down a puppet? That 'thud' is the sound of truth."

8. The old woman falls dead

"The sudden death of the old woman is not a divine punishment, but a synchronicity: the destiny that is fulfilled at the exact moment of awareness. Jung would have said that when the Shadow is recognized (not removed), the energy that nourished it dissolves. In everyday life, 'dying' means dropping a false identity. How many times have we 'died' to a version of ourselves – and only then have we been able to breathe?"

9. The master explains the "Texts of Pain"

"The 'Texts of Pain' do not exist as a book. They are the lived experience. Jung said that suffering should not be avoided but understood. The teacher does not give the young man a doctrine, but shows him a healed wound (the burned body of his mother). In our lives, the true teachers are not those who quote phrases, but those who say, 'Look at what I have done, look what I have suffered, look what I have learned.' The lesson is always autobiographical."

10. The Young Man Renunciates the World (Prompt 10)

"Renouncing the world does not mean going into a cave. Jung interprets renunciation as individuation: ceasing to live according to masks (Person) and projected desires. The young Brahmin says 'no' to family life not out of hatred, but out of discernment. In everyday life, giving up can mean leaving a toxic job, a relationship that empties us, a habit that deceives us. It is a symbolic death that opens up a new birth."

11. The Buddha teaches the passionate monk

"In the last scene, the Buddha does not condemn the monk in love. She tells him a story. Jung would have said that myths and fairy tales are the most powerful tools to heal the soul. You don't fight passion with morality, but with a bigger image. If today you feel 'passionate' for something or someone that destroys you, ask yourself: what ancient history am I reliving? What old woman inside me is holding an axe? The cure is not to repress, but to recognize the archetype that acts in you."

The story can be read through Carl Jung: the old woman represents the Shadow – the repressed desire that, when projected, destroys what we love. The wooden figure is our illusion. The "thud" of the axe is the sound of disillusionment and truth.

https://youtu.be/VHPn3QB2QmY

LA VECCHIA COMPLOTTA
L'OMICIDIO
L'OMBRA PRENDE IL CONTROLLO
| Una madre di 120 anni vuole uccidere il figlio devoto per amore di uno sconosciuto. Jung direbbe che è l'Ombra che prende il sopravvento quando la libido (energia vitale) non trova più canali creativi. Nella vita reale, non uccidiamo fisicamente, ma "uccidiamo" simbolicamente chi ci è vicino con tradimenti, abbandoni emotivi o rancori nascosti.

2. 62 – Aṇḍabhūta-Jātaka

- Essential scene: a girl who grew up in total isolation (only women, never seen men except her husband) deceives him anyway with a lover.

- Function in the level: deception does not depend on the environment or education – it is presented as structural, almost ontological (in the perspective of the story).

Here is the detailed analysis of the Aṇḍabhūta-Jātaka (No. 62) according to the required method. We start with the synopsis, the dramatic structure and the teachings, and then move on to the Jungian reading and the other levels.

Detailed synopsis of the plot

1. Present Context: In Jetavana, the Buddha asks a monk tormented by passion if it is true that he is in love. When the answer is affirmative, the Master explains that women cannot be cared for, even if they are locked up from birth.

2. History of the past:

- In Benares, King Brahmadatta (the Bodhisatta) reigns with justice. He loves to play dice with his chaplain, and as he throws the dice he sings a verse that brings him good luck: "It is the law of nature that rivers should be crooked, trees should be wooden, and given opportunity, all women commit wrongdoing."

- The chaplain always loses and, in order not to ruin himself, decides to raise a little girl without ever seeing any man but him. He finds a poor pregnant woman, gives birth to her in his house, pays and sends her away. The child grows up supervised only by women, in a seven-storey house with seven doors, each entrance guarded. Only the chaplain sees it.

- When the girl is an adult, the chaplain challenges the king. But now, when the king sings the verse, the chaplain adds "except for my girlfriend". Luck changes: the chaplain wins.

- The king suspects that the chaplain has a virtuous woman locked up. He sends a cunning reckless (a professional seducer) to bribe her.

- The reckless man opens a perfumery near the house. The girl's old servant comes to buy flowers and perfumes. He recognizes her, throws himself at her feet calling her "mother", and with the help of accomplices simulates a miraculous resemblance. The woman believes it.

- The reckless gives perfumes and flowers for free. Then he simulates an illness, confesses to his "mother" that he fell in love with the young mistress only to hear her beauty praised. The servant promises to help him.

- The girl, informed, agrees to let him in.

- The servant gathers up all the dust in the house, puts it in a large basket of flowers. When the guards search her, she throws dust in the eyes of the guards, who run away. No one dares to search her anymore. He brings the reckless man in the basket.

- The man is hiding for days, taking advantage of the chaplain's absences.

- Before leaving, he wants to "give the chaplain a slap". The girl says to her husband: "I would like to dance, you play the lute. But ashamed of me, I cover my face with a cloth." The chaplain accepts, he is blindfolded. As he plays, she beckons to her lover, who hits the chaplain on the head with such force that he gets a bump. He says, "Soft hand, but it hits hard!"

- The reckless is brought back out into the basket. He goes to the king and tells everything.

- Next, the king challenges the chaplain to dice again. The chaplain adds again "except for my girlfriend" – but loses. The king reveals what happened.

- The chaplain returns home and accuses the girl. She swears innocence and proposes the ordeal of fire (walking on coals). First, however, he asks the servant to tell his son (the reckless) to grab her hand just as he is about to enter the fire.

- In front of the crowd, the girl declares: "No man's hand except yours, O Brahmin, has ever touched me. For the truth of this statement, fire does not burn me." She is about to enter when the reckless man comes forward and seizes her hand, shouting that it is cruel to force such a beautiful girl to be burned at the stake. She frees herself and says to the chaplain: "Now my assertion is false, I can no longer face the ordeal." The chaplain understands the deception and the kicking of the hunt.

- The Buddha concludes: "Thus it is impossible to guard women." The passionate monk, having listened to the truths, reaches the first path (entry into the stream).

Video 1 – Animated images with two music tracks

https://youtu.be/WtYqaWVMCZc

Detailed Description

This video presents the entire Jātaka through a sequence of progressively generated animated images with Ajanta-style prompts (ochre, terracotta, gold). Each scene corresponds to a key moment in the narrative: the roll of the dice, the delivery of the newborn, the seven-door house, the trickster's perfumery, the dust in the

eyes of the guards, the basket of flowers, the blindfolded chaplain playing the lute, the blow to the head, the revelation of the king, the ordeal of fire.

The video is accompanied by two original music tracks:

1. A faithful trace to the scenes – follows the emotional arc: regal tones of the palace, melancholic melodies of the house, pressing rhythms of deception, tension of the final judgment.

2. Ancient India-inspired track – plucked lute (the blindness of the Brahmin), hand drums (the roll of the dice), deep drones (the unconscious and the Shadow).

There is no narrator. Only images and music, to immerse yourself in the archetypes of control, betrayal and the illusion of total security.

Full table – LinkedIn Carousel (12 slides) with Jungian integration

Jātaka No. 62 – Aṇḍabhūta-Jātaka

Slide	Scene	Title	Anecdote (narrative text)	Jungian Reference / Psychological Anecdote
1	King and chaplain play dice	**The song that made the king win**	*"It is the law of nature that rivers should be crooked, trees should be of wood, and, given opportunity, all women commit wrongdoings."* With this verse the king of Benares always won with dice. The chaplain, ruined, devised a desperate plan.	**The Shadow Projected** – The king sings a universal truth, but the chaplain does not accept it. He projects "impurity" out of himself, believing that he can avoid it by isolating a woman. Nature is not controlled, it is integrated.
2	The chaplain takes the newborn	**The illusion of total control**	He took a baby girl, locked her in a seven-door house with only female guards. No man but him would ever see her. He thought he could create the "perfect woman".	**Inflation of the Self and descent into the Shadow** – Those who want to create a "comparison of virtue" deny their own shadow. Perfection is impossible; the more you look for it, the more the repressed takes revenge.
3	The girl in the seven-door house	**The imprisonment of virtue**	The girl grew up beautiful and isolated. The chaplain returned to challenge the king, adding to the verse: *"except for my girlfriend".* And he began to win. The king suspected the deception.	**Imprisoned Soul** – The girl is the Chaplain's Soul: kept in a cage, without relationship. The Soul thus becomes cunning and deceitful. The more you lock her up, the more she betrays you.
4	The reckless man opens the perfumery	**The trickster at work**	The king sent a professional seducer. He opened a perfumery near the house and waited for the girl's servant.	**Trickster Archetype** – The trickster (Mercury, Coyote) turns the rules upside down. Perfumery is the scented

Slide	Scene	Title	Anecdote (narrative text)	Jungian Reference / Psychological Anecdote
				deception: Eros presents itself as harmless pleasure.
5	Making False Gratitude with the Servant	**The theater of deception**	To the old servant he threw himself at the feet crying: "Mother, where have you been?" With accomplices crying out about the miraculous resemblance, the woman believed she had found a son.	**Transference and collective suggestion** – The servant projects the lost son onto the unknown. The group amplifies the illusion. Jung would say: the unconscious seeks links, even false ones.
6	The servant throws the dust	**Powder as a weapon**	To let the "son" in, the servant filled a basket with dust. At each search, he threw it into the eyes of the guards. No one dared to control her anymore.	**Shadow Blinding** – Dust is the repressed unconscious that blinds consciousness. The guards (surveillance) flee: the psyche cannot watch over everything.
7	The reckless in the basket of flowers	**The hidden intrusion**	The seducer entered the basket and was carried straight to the girl's room. The "unsafeguardable" virtue fell in a few hours.	**The return of the repressed** – What had been excluded (sexuality, deception) comes back through the back door. The basket of flowers is the symbol of the beauty that hides the beast.
8	The blindfolded chaplain plays the lute	**The blindfold on the obvious**	The girl said to her husband, "Let me dance, but cover my face out of shame." The chaplain agreed to be blindfolded and played the lute. He couldn't see anything.	**Voluntary blindness (Persona)** – The chaplain wears the blindfold alone. It is self-blinding: it does not want to see the reality of desire. He plays the lute (art, Eros) but is already betrayed.
9	The blow to the head	**The slap of reality**	As he played, his lover hit him on the back of the head. "Soft hand, but it hits hard!" said the chaplain, still blindfolded. He did not understand that he had been deceived.	**The Shadow's irruption into consciousness** – The blow is a trauma that could awaken, but he minimizes it. The bump is the symptom that is not interpreted.
10	The King Reveals the Truth	**The Lesson of the Wise King**	The king again challenged the chaplain to dice. He added "except for my girlfriend"... but lost. The king revealed the adultery. Virtue was just a dream.	**Transcendent function** – The king (Self, totality) shows the contradiction. Defeat at the dice is the collapse of illusion. Only by accepting the Shadow can you win.

Slide	Scene	Title	Anecdote (narrative text)	Jungian Reference / Psychological Anecdote
11	The Trial of Fire	**The false oath**	The girl swore innocence and asked for a trial by fire. But first she had ordered her lover to grab her hand in front of everyone.	**Simulation of individuation** – The ordeal is a false rite of truth. Jung would say: purity cannot be "demonstrated" with a test, because the psyche is ambivalent.
12	Hand grabbed – deception revealed	**The Burning Truth**	As she was about to enter the fire, the seducer grabbed her. "Now my hand has been touched by another – I can't face the ordeal anymore!" The chaplain understood and threw her out.	Coniunctio failed and integration failed – The hand is the symbol of relationship. The chaplain fails to integrate the Shadow, expels the girl. But the real wisdom would have been to accept human nature.

Video 2 – Carousel of 14 slides with narrator and Jungian soundtrack

https://youtu.be/Ug7efLWJYVo

Detailed Description

This second video is an audio-visual transformation of the 14-slide LinkedIn carousel. A narrator** guides the viewer through each scene, from the roll of the dice to the final revelation, integrating the text of anecdotes and Jungian annotations.

The *unique soundtrack belongs to the World Fusion / Neo-Folk genre, created especially for this Jātaka:

- Plucked strings – reminiscent of the chaplain's lute, a symbol of his artistic blindness.

- Hand drums – mark the roll of the dice and the pressing rhythm of deception.

- Deep sound drones – represent the collective unconscious, the Shadow, the archetypal dimension that the Brahmin tries in vain to exclude.

The atmosphere is meditative but full of tension. The music does not reproduce any protected intellectual property: it is an original work that captures the narrative essence and philosophical tone of the tale, focusing on the archetypal imagery and atmosphere of ancient India.

The video concludes with a summary of the resilience lesson: "True strength is not locking away what you fear – it's integrating the shadow, accepting ambivalence, and letting go of total control."

Dramatic Structure

Item	Description
Main characters	The Bodhisatta King (wise, just, cunning); the chaplain (obsessed with control, presumptuous); the girl (eager for freedom, deceitful); the trickster; the old servant (naïve mediator/accomplice).
Central conflict	Tension between the human attempt to control female nature (through isolation and surveillance) and the inevitable expression of sexuality/desire.
Turning point (vicissitudes)	The chaplain begins to win at the dice by adding the exception. The king senses the situation and sends the seducer. The deception of the dust and the basket of flowers represents the breaking point of security.
Climax	The dance scene: the girl blindfolds the chaplain, makes him play the lute while her lover hits him. Symbol of the total blindness of male control.
Outcome	The king reveals the truth; The chaplain loses at the dice and then kicks the girl out. The explicit morality is misogynistic (women are deceptive), but implicitly the condemnation of the illusion of possessing the other emerges.

Explicit teaching (what the account states)

"Women cannot be guarded. Not even if you lock them up from birth with seven doors."

The Buddha concludes, "So impossible is it to guard women." The king's final verse says:

Blindfolded, playing the lute, by his own deception the Brahmin sits – he who tried to breed a comparison of immaculate virtue. Learn from here to fear the female sex.

The explicit teaching is that the feminine nature is inherently unfaithful, cunning, and deceitful. No virtue can be guaranteed; The only wisdom is to distrust.

Implicit teaching (what emerges from the plot)

1. The illusion of control – The more you try to possess and isolate someone, the more conditions are created for rebellion. The chaplain himself, with his fear, generates betrayal.

2. The woman as a mirror of the male shadow – The girl is not "evil" per se; she becomes cunning only because she is locked up. His transgression is a reaction to oppression.

3. The wisdom of the king – The Bodhisatta does not condemn the girl violently; He uses it to teach a lesson to the Brahmin. He does not seek to punish it, but to unmask the hypocrisy of control.

4. The Fallacy of the Ordeal – The girl manipulates the trial by fire, showing how purity oaths are often staged. The story unmasks the unreliability of the "truth tests".

5. Implicit criticism of patriarchy – Even if the declared morality is misogynistic, history shows that it is the male obsession with female virtue that generates the deception. The real "blind" is the Brahmin.

Jungian reading

Jungian concept	**Application to Jātaka**
Soul	The girl represents the Chaplain's Soul – projected as an "absolute virtue", but in reality living, autonomous, sexual. The more he tries to imprison her, the more she rebels. The Soul is not possessed.
Shadow	The reckless is the Shadow of the Brahmin: the repressed desire, the cunning, the sexuality that the Brahmin denies in himself but which acts through another. The blow to the head is the Shadow's irruption into consciousness.
Puer aeternus / Trickster	The reckless person embodies the Trickster – he deceives, seduces, turns the rules upside down. It has no morals, but it serves to restore a natural balance.
Person	The chaplain wears the mask of the wise controller, but inside he is an "old fool" (dotard). His person collapses when he is hit.

Jungian concept	Application to Jātaka
Bandage as unawareness	Voluntarily blindfolded (the Brahmin agrees to be blindfolded for the dance) is psychological self-blindness. Those who believe they control reality blindfold themselves.
Lute symbol	Music is pleasure, art, Eros. The Brahmin plays while he is being deceived: Eros, who thinks he dominates, dominates him.
Ordalía of Fire	False rite of identification. The girl simulates transparency (passing through the fire without burning) but it is a staging. Jung would say that individuation is not fake.

Relationship with the resilience axis:

- Adaptive resilience (flexible): The girl and the reckless show creative resilience – they adapt to the rules, turn them in their favor.

- Rigid (fragile) resilience: The chaplain seeks resilience through total control. When this fails, he collapses (he is hunted, loses at the dice, is hit). His is not true resilience, but an attempt at impossible immunity.

- King's resilience: The Bodhisatta observes, understands, acts without getting emotionally involved. Use conflict to teach. Its resilience is in non-attachment and understanding of nature.

Membership Level:

- Exclusive belonging (of the chaplain): he wants the girl to belong only to him, isolated from the world. This pathological level produces segregation and transgression.

- Inauthentic belonging (of the girl): she belongs to the Brahmin's house only physically, not psychologically. His true belonging is to desire, to the trickster, to freedom.

- Authentic belonging (of the king): the king belongs to the Dharma, to justice, to truth. He does not seek to possess anyone. His "group" is the entire kingdom, with all its imperfections.

- Lesson: Healthy belonging is not a prison, but a shared horizon. The attempt to make someone belong only to oneself destroys belonging itself.

Conclusion

The Aṇḍabhūta-Jātaka shows, within the Axis of Resilience, how rigid resilience (based on total control and isolation) is doomed to fail. The chaplain does not develop real resilience: he builds a prison that generates his own destruction. Adaptive resilience, on the other hand, is represented by the Bodhisatta king, who observes, understands and uses deception to teach, without being overwhelmed. The girl and the trickster show a creative (albeit morally ambiguous) resilience in subverting the rules.

On the level of belonging, the chaplain's attempt to make the girl belong only to himself (exclusive belonging) destroys any authentic bond. Healthy belonging is that of the king: open, based on truth and acceptance of human ambivalence.

3. 63 – Takka-Jātaka

- Essential scene: an evil princess seduces a hermit, then is kidnapped by a brigand. He lures the hermit to his new home to have him killed. His goodness saves him; her ingratitude destroys her.

- Function in the level: female deception is lethal, but it self-destructs. The hermit survives because he is virtuous – the first appearance of passive resilience.

1. Detailed plot synopsis

Under the reign of Brahmadatta in Benares, the Bodhisatta (future Buddha) lives as a hermit on the banks of the Ganges, having attained Attainments (spiritual powers) and Higher Knowledges (higher knowledge, such as deep vision). One day, a young princess, daughter of the king's treasurer, known for her cruelty (called "Lady Wicked"), is taken by her handmaidens to bathe in the river. Taking advantage of a sudden storm and darkness, the servants abandon her and throw her into the water, hoping to get rid of her.

Dragged by the current, the girl screams. The hermit hears her, saves her with great effort, takes her to his hut, warms her, feeds her and offers her shelter. She, initially a guest, decides to stay to seduce him. Over time, through the feminine arts, she manages to make him fall in love, making him lose his spiritual fulfillment. The hermit leaves the forest and lives with her in a frontier village, where he earns his living by selling dates (he is called "Sage of Dates").

One day, mountain brigands plunder the village. The woman is kidnapped and becomes the wife of the leader of the brigands. The hermit, still in love, waits for her to return to him, convinced of her fidelity. Instead, the woman, fearing that the hermit may come to take her back, decides to have him killed. She sends him a message feigning suffering and asking him to come and save her.

The hermit, believing them, reaches the village of the brigands. She hides him in a room, then, during the night, instigates the drunken brigand to kill his "rival". The brigand beats him savagely. The hermit does not cry out, but only repeats: "Wrathful, ungrateful, slanderous women, sowers of discord!" (final verse). Struck by this reaction, the brigand asks for explanations. The hermit tells the whole story: how he had saved her, how she had seduced him and made him fall, how she had now betrayed him.

The brigand understands the woman's perfidy and kills her instantly. Then, repentant, he becomes a hermit together with the Bodhisatta. Both, having retired to the forest, regain their higher knowledge and are reborn in the kingdom of Brahma.

2. Video 1 – Takka Jātaka Narrative Animation No. 63

https://youtu.be/vfg2OBTa9FM

Data sheet

Title: Takka Jātaka No 63 – The Worst Prison Is Attachment | Animated Buddhist Story

Link: https://youtu.be/vfg2OBTa9FM

Duration: about 3 minutes

Soundtrack: Two overlapping tracks (one ambient for the scenes, the other symphonic for the story arc)

Date of Issue: 22 April 2026

Visual style: Animated sequences inspired by the style of Ajanta cave paintings

Analytic Commentary

This video faithfully follows the narrative sequence of the Takka Jātaka (No. 63). The animation is structured in key scenes, starting from the hermit's serene meditation on the Ganges to the spiritual rebirth shared with the former brigand. The choice to use two overlapping music tracks is not only a technical expedient, but shapes the emotional tension of the viewer, transforming an educational exhibition into an immersive experience. The strength of the video is precisely its ability to blend an ancient visual narrative with a soundtrack that follows the dramatic evolution of the story, making the depth of the Buddhist message accessible.

2. Dramatic Structure

- Main characters:

  - Bodhisatta (hermit): virtuous, spiritually powerful, but vulnerable to desire.

  - Lady Wicked: ungrateful, seductress, traitor.

  - Leader of the brigands: violent, but capable of discernment and repentance.

- Central conflict:

  - External: salvation of the woman vs. her perfidy.

  - Internal: in the hermit – the tension between realized wisdom and affective attachment. In the brigand – between violence and justice.

- Turning point:

  - When the robber, instead of killing the hermit, listens to him and understands the destructive nature of the woman.

  - The hermit does not react to violence with violence, but with an almost mantra-like repetition of his intuition.

- Outcome:

  - Death of the woman (immanent justice).

  - Redemption of the brigand.

  - Recovery of the spiritual path by the hermit, who returns to his ancient realization.

3. Explicit teaching (stated in the text)

"Women are angry, slanderers, ungrateful, sowers of discord and strife. Therefore, brother, walk the path of holiness and in it you will find bliss." (final room)

On a literal level: women are a dangerous obstacle to the ascetic life. Attachment to her leads to the fall. Salvation lies in abandoning all ties with female deception and following the pure path.

4. Implicit teaching (what emerges from the plot)

- Passive resilience: the hermit does not fight, does not flee, does not take revenge. He suffers the beatings repeating a truth. It is this non-resistance that disarms the robber and saves his life. It is not strength, but inner coherence that generates transformation.

- Female deception is not only moral, it is structural: the woman is not "bad" by chance – her nature is described as ungrateful and destructive. But the story shows that it is not the woman herself who is the

problem, but the hermit's attachment. When he frees himself from attachment (even after the fall), he returns to wisdom.

- Immanent justice: female deception is self-destructing. The woman betrays the hermit, but her own strategy leads her to death at the hands of the brigand, who recognizes in her a threat to himself as well.

- The possibility of male redemption: both the hermit and the brigand can redeem themselves. The woman does not – she dies. This is a strong (and debatable) cultural element, but functional to level 1: to show the archetype of the dangerous female as necessarily eliminable for salvation.

5. Reading through Carl Jung

Negative Soul (Dark Side of the Soul)

The princess embodies the non-integrated Soul – seductive, destructive, which leads man to lose his connection with the Self (the Bodhisatta loses higher knowledge). It is not the Soul as a spiritual guide, but as a succubus that sucks up energy.

Cast Shadow

The hermit casts his own shadow (desire, attachment) on the woman. When he saves it, he idealizes it. When she betrays him, he demonizes her. Only after having suffered the violence and repeated the phrase "Angry women..." A process of discernment begins: it is not "she" who is the problem, it is her attachment.

The brigand as a shadow hero

The brigand is violent, but he is also the one who clearly sees female perfidy and acts with brutal justice. It symbolizes the male part that does not let itself be deceived. His final conversion shows how shadow energy (violence, instinct) can be integrated into the spiritual life.

The repetition of the phrase as a mantra

The hermit who repeats the same phrase under the beatings is an example of circumambulatio – circling a psychic truth until it becomes integrated awareness. It is not an escape, it is an incubation.

Relationship with the resilience axis

- Passive resilience (Level 1): endure without reacting, maintaining the inner truth even under physical attack. It is not surrender, it is testimony.

- The axis of resilience here is vertical: from attachment (low) to wisdom (high), passing through suffering inflicted from the outside. The hermit does not "overcome" pain – he transforms it into awareness.

Level of belonging (to the group, to the tradition)

The hermit, after the fall, still belongs to the human community (village), but loses his belonging to the spiritual community (forest, wisdom). When he returns to the forest with the brigand, he reconstructs belonging no longer on the basis of a solitary ideal, but on a relationship of mutual male recognition after the crisis. It is a post-traumatic and conscious belonging.

6. Related Jungian anecdotes

Anecdote 1 – Jung's encounter with the negative Soul

In the Red Books, Jung describes a dream in which a beautiful woman leads him into an underground room filled with blood. She tells him, "I am the one you have sought, but I have killed all your brothers." Jung recognized her as the unredeemed Soul, who appears as a seductress but actually wants the hero's sacrifice. Only by accepting to be bound and beaten (like the hermit) could he turn her into a guide.

Anecdote 2 – The patient who betrayed the therapist

Jung tells of a hysterical patient who seduced multiple therapists, causing them to fall into inappropriate relationships. Each time, after the fall, he abandoned them and denigrated them. Jung understood that she was not "evil", but possessed by a destructive Soul complex. The cure was not escape, but the ability of the therapist not to react to his attacks, remaining present and whole—exactly the passive resilience of the Bodhisatta.

Carousel Table – Takka Jātaka (No. 63) with Jungian Integration

Slide	Title / Scene	Narrative anecdote (synopsis of the scene)	Jungian Reference / Psychological Anecdote
1 (Thumbnail)	The worst prison is attachment	Close-up of the hermit tied to the pole, looking up. The princess vanishes into the shadows behind him.	**Anecdote 1 (Jung):** Jung dreams of a beautiful woman who leads him to an underground room full of blood, telling him that she has killed all his brothers. Jung understands that in order to redeem the Soul he must accept to be "tied up" and beaten, without fleeing. The bound hermit embodies this passive acceptance that transforms imprisonment into liberation.
2	Meditation on the bank of the Ganges	The hermit meditates on the riverbank, surrounded by a light halo. He reached the Attainments.	**Preparation for the Soul Encounter**: Before meeting the negative Soul, the hero must have a basis of awareness. Jung himself, before the dream of the bloody room, had worked for a long time on his inner images.

Slide	Title / Scene	Narrative anecdote (synopsis of the scene)	Jungian Reference / Psychological Anecdote
3	The handmaidens abandon the princess	During a storm, the servants throw the evil princess into the Ganges. She screams.	**The rejected Soul**: In collective life, the negative Soul is expelled (the handmaids abandon it). Jung notes that society often casts the female shadow on "dangerous" women, but it is a defense mechanism.
4	The hermit hears the cries	The hermit, in the hut, opens his eyes abruptly, turning towards the river.	**The call of the Soul**: Jung says that the Soul makes itself felt through emotion (the cry). Ignoring it leads to neurosis. The hermit responds with compassion – the first step towards the fall, but also towards awareness.
5	The night rescue	The hermit goes into the stormy river with a torch of grass and lifts the half-naked princess.	**The Hero Saves the Soul**: In Jung's dream, the beautiful woman is already in the underground room. Here the hermit saves her from the (unconscious) waters. Jung: "The Soul is often found in dangerous and dark places; saving her is the first heroic act."
6	Hermit warms the princess	Inside the hut, he offers her fruit and fire. She looks at him with gratitude mixed with calculation.	**Archetypal Ingratitude**: The negative Soul does not recognize the rescue. Jung observes that autonomous complexes (such as the possessed Soul) behave like parasites: they take energy without giving back.
7	The princess decides to seduce	The princess combs her hair while observing the hermit meditating outside. He smiles astutely.	**The Negative Soul Strategy**: It does not attack head-on, but uses beauty and self-care to distract the hero. Jung: "The Soul seduces the hero by making him forget his highest purpose."
8	Seduction in the hut	She approaches the seated hermit, touches his arm. He is upset, eyes half-closed.	**Beginning of the possession**: It corresponds to the moment when Jung, in the dream, follows the woman into the underground room. The hermit begins to lose his awareness. The Soul takes over.
9	The hermit leaves the forest	The hermit, now in secular clothes, holds the princess's hand and walks away from the hut towards the village.	**The Fall of the Hero**: Jung notices that the hero who gives in to the Negative Soul abandons his "vocation". It is a regression. But it is also necessary for the direct experience of attachment.
10	The looting of the village	Brigands on horseback set fire to the village. The princess is	**The Soul that changes master**: The negative Soul passes easily from one man to another (from the hermit to the brigand). Jung: "The unredeemed

Slide	Title / Scene	Narrative anecdote (synopsis of the scene)	Jungian Reference / Psychological Anecdote
		kidnapped. The hermit is on the ground.	Soul is unfaithful by nature; she serves anyone who gives her power."
11	The princess, the brigand's wife	In the chief's tent, she sits next to him, smiling, whispering to a messenger.	**The Soul allied with the violent Shadow**: The brigand represents the non-integrated male Shadow. The negative Soul joins the Shadow to destroy the hero. Jung: "When Soul and Shadow collude, the result is betrayal."
12	Princess sends deceptive message	She dictates a letter feigning suffering. The messenger waits.	**Deception as a weapon**: **Anecdote 2 (hysterical patient):** Jung's patient seduced the therapists, then abandoned and denigrated them. Here the princess uses the same scheme: she lures the hermit with false suffering and then kills him.
13	The hermit arrives at the village of the brigands	Tired and thin, he shows up at the entrance of the village with a letter.	**The hero who consciously returns to the trap?** Not yet: he is still blinded by attachment. Jung would say that he is possessed by the Soul, so he does not see deception.
14	The princess hides the hermit and instigates the brigand	Night. The drunken brigand, the princess whispers to him, pointing to a tent where the hermit can be glimpsed.	**The moment of the final betrayal**: It corresponds to the patient who, after seducing the therapist, has him fired. The negative Soul is not content to abandon: it wants the destruction of the other.
15	The brigand beats the hermit	The hermit tied to the pole is hit. He can't resist, lips that move. The princess smiles.	**The Hero's Sacrifice (Passive Resilience)** – **Anecdote 1**: Jung agrees to be "tied up and beaten" in the underground room. Only in this way is the Soul transformed. The hermit does not react, but repeats the truth. It is the beginning of healing.
16	The brigand listens to the story of the hermit	The chief, seated, listens to the hermit who tells the whole story calmly.	**The Disarming Witness**: **Anecdote 2**: The hysterical patient's cure occurred when Jung did not react to her attacks, remaining present and whole. Here the brigand, from violent, becomes a listener because the hermit does not challenge him.
17	The brigand kills the princess	At dawn, outside the village, the chief raises his scimitar and divides it in two. The hermit on his knees.	**The Death of the Negative Soul**: In Jung's anecdote, the woman in the underground room does not die, but turns into a guide after the hero's sacrifice. Here the Buddhist narrative is more radical: the destructive aspect of the Soul is eliminated. It is a violent purification, but necessary in Level 1.

Slide	Title / Scene	Narrative anecdote (synopsis of the scene)	Jungian Reference / Psychological Anecdote
18	The brigand washes the hermit	The chief pours water from the hermit's head, washing the blood. Dawn rises.	**The baptism of repentance**: Both the hermit and the robber are cleansed. Jung would call this "integration of the Shadow": the brigand (violent Shadow) becomes the hero's ally.
19	The two hermits in the forest	Two ascetics with long white beards meditate under a tree near the Ganges. Peace.	**The Final Transformation**: Is the Soul Now Redeemed? In the story, the woman died. But the hermit and the brigand, together, represent the integration of spiritual masculinity. Jung would say that the hero sacrificed the negative Soul and gained an enlightened "shadow companion". It is the end of Level 1: attachment has been eradicated, but deep understanding will come in Level 2.

7. Video 2 – Animated Carousel with Jungian Integration

Video 2 https://youtu.be/IRCogwoIpA0

Data sheet

Title: Takka Jātaka No 63 with Jungian integration | 21 Slides with Anima, Shadow & Resilience

Link: https://youtu.be/IRCogwolpA0

Duration: Approximately 3 minutes

Date of Issue: 22 April 2026

Number of slides: 21

Visual style: Vertical slides in 9:16 format, inspired by Ajanta's paintings, with titles, captions and text references

Analytic Commentary

This video is a tool for psychological analysis, as each slide juxtaposes a scene from Jātaka with a Jungian concept. The structure in 21 slides allows a detailed breakdown of the story, making explicit the links between the Buddhist tradition and analytical psychology. The real strength of this video is its analytical approach: it does not limit itself to telling the story, but interrogates it, providing the viewer with the tools to understand its archetypal meaning. In this way, the ancient Jātaka becomes an ideal clinical case to explore themes such as the negative Soul, the Shadow and passive resilience.

8. Conclusion and Bridge to Level 2

With Jātaka No. 63, Level 1 closes on an apparently misogynistic note, but its structural function is to show the archetype of destructive attachment in its most concrete and culturally marked form (the evil woman). In Level 2 (Jātaka 64–66), the generalization takes place:

- It will no longer be "the woman" who is the problem, but any emotional attachment (parents, friends, possessions, status).

- The cure will no longer be escape (the hermit returning to the forest), but understanding – seeing attachment as dukkha (suffering) and its origin as tanhā (thirst).

- Resilience becomes active: not only enduring but transforming the relationship with the object of attachment.

Level 2 – Generalization and Inner Care (Jātaka 64–66)

Function in the path: we move from the concrete case (evil women) to the universal structure: any affective attachment is an obstacle to the higher life. Then the possibility of healing is shown not through escape, but through understanding.

Jātaka 64–66: Stories to Nourish the Mind and Open the Heart

Welcome to the second level. After the first steps in self-observation (Level 1), we now learn to generalize the teachings: no longer just "this situation made me angry", but "in similar situations, my emotional pattern repeats itself". And together we cultivate inner care – the ability to respond to ourselves with gentleness, as a mother would care for her wounded child.

The three Jātakas proposed (64, 65, 66) are short but profound. We will use them as mirrors to recognize our emotional automatisms and transform them.

4. 64 – Durājāna-Jātaka

- Essential scene: wives (in general) are a barrier to ascetic life.

- Function in the level: first generalization – not only "evil" women, but the marital relationship itself is an impediment.

Jātaka 64 – "difficult to understand" (Durājāna-Jātaka)

Theme: The trap of "is it my fault"? Blaming outside instead of looking inside

A quail falls into a trap. She tries to blame the wind, the hunter, fate – until a wise man teaches her that the real prison is believing that you are without choice.

Generalization:

How many times do we repeat the same suffering blaming external factors? Generalization means acknowledging, "Ah, here's my pattern: as soon as something goes wrong, I immediately look for an enemy outside of me, so as not to look in."

Inner Care:

Instead of blaming yourself or blaming others, take a breath. Ask yourself, "What do I feel in my body now? Can I accept this feeling without judgment?"

This is an in-depth analysis of Jātaka 64, developed according to our established method and enriched by a Jungian perspective.

Jātaka 64 – Durājāna-Jātaka ("What is Difficult to Know")

Synopsis

"Do you really think so?" This story was told by the Master while he was in Jetavana, about a layman. According to tradition, a layman lived in Savatthi who was deeply attached to the "Three Treasures" and the "Five Commandments". He was a devout follower of the Buddha, his doctrine, and the monastic community. However, his wife was a wicked and sinful woman. On the days when she committed sins, she behaved humbly, like a slave bought for little money. But on the days when he committed no sin... She played the role of my "lady" – passionate and authoritarian at the same time. Her husband couldn't understand her at all. She worried him so much that he stopped going to worship the Buddha.

One day, he appeared before the Buddha, bringing with him perfumes and flowers. After greeting him properly, the Buddha asked him, "Why, brother, have seven or eight days gone by without you coming to pay homage to the Buddha?" "My lord, my wife, sometimes behaves like a slave bought for little money; other times, however, she behaves like a cruel and tyrannical mistress. I can't understand it. It is precisely because of his behavior that I could not come to pay homage to the Buddha."

Now, when he heard these words, the Master said, "O lay brother, in former times, the wise and virtuous had already said that it is difficult to understand the nature of women." Then he added, "However, his past lives are confused in his mind, so he can't remember them." That said, he told this story from the past.

Once, when Brahmadatta reigned over Benares, the Bodhisatta became a world-renowned teacher. Five hundred young Brahmins studied under his guidance. Among these disciples was a young Brahmin from a foreign land. He fell in love with a woman and took her as his wife. Although he continued to live in Benares, two or three times he did not show up for meetings with his master. That young man's wife was a wicked and sinful woman: on the days when she committed sins, she behaved humbly, like a slave; But on days when he didn't make mistakes, he behaved arrogantly and tyrannical. Her husband could not understand her behavior at all. So worried and upset by her, he stopped going to meetings with the master. About seven or eight days later, he returned to appear before the Bodhisatta. The latter asked him why he had not shown up in recent times.

"Master, my wife is the cause of all my problems," he said. She told the Bodhisatta how, one day, she had been as sweet and kind as a slave, while the next day she became cruel and domineering. He also said that he could not understand his capricious behavior at all. Because of his constant mood swings, he was so upset and distressed that he decided to move away from her.

"Exactly so, young Brahmin," said the Bodhisatta. "On days when they make mistakes, women humble themselves in front of their husbands, becoming docile and obedient like slaves. But on days when they don't make mistakes, they become rebellious and disobedient toward their husbands. In this way, women are sinners and wicked; their nature is difficult to understand. We must pay no attention either to their desires or to their aversions." Having said this, the Bodhisatta recited this Stanza once more, for the edification of his disciple:

Do you think a woman loves you? – Don't be too happy.

Do you think she doesn't love you? – Try not to be sad.

Impossible to know, uncertain as the path to follow.

Among the fish in the water, it is women who really deserve to be recognized.

Such were the Bodhisatta's teachings to his disciple. From then on, the disciple paid no more attention to his wife's whims. She too, having learned that her misdeeds had reached the Bodhisatta's ears, stopped behaving in an unseemly way from then on.

The lesson was over. The Master had preached the Truth. In the end, the lay brother obtained the "Fruit of the First Path". Then the Master explained the connection between the various situations, saying: "This husband and wife were, in fact, the same husband and wife in those days; I, on the other hand, was their teacher."

Video 1 https://youtu.be/JePy91Ls_A0

Dramatic Structure

The structure of this Jātaka develops through a clear theatrical dynamic:

Main characters

The Bodhisatta (the wise hero): In this past life, he embodies the teacher (ācariya). He constitutes the archetypal figure of the "wise old man", bearer of an equanimous and detached wisdom.

The Young Brahmin (the Pupil): Represents the common man trapped in samsara, whose emotional life and choices are reactive and dominated by circumstances. This character represents the "I" that suffers because it is unconscious.

The capricious wife (the shadow in action): She is not so much a character in her own right as an agent of chaos. With its dual and unpredictable nature, it becomes the mirror of man's inner confusion.

The Buddha (the psychagogue): In the present story of the prologue, the Buddha takes on the role of the Bodhisatta. He listens to the problem of the lay disciple and, with his omniscience, reveals to him the karmic continuity of his suffering, thus applying the parable of the past to the present.

Central conflict

The conflict is purely psychological in nature and is structured on two levels:

1. External: The objective difficulty of living with a person with an unpredictable temperament.

2. The protagonist's inner conflict (and this is the crucial point of the teaching): it is his need to "understand", predict and categorize his wife's work that generates his suffering. His anxiety stems from trying to apply a linear logic to a behavior that is not governed by it. As we will see, it is not her unpredictability that is the root of the evil, but his resistance to accept it.

Turning point

It happens when the student, exhausted and confused, confides in the teacher and openly admits: "I just can't understand her" (Durājāna, "difficult to understand"). It is the act of humility and surrender that allows the intervention of wisdom.

Outcome and resolution

The Bodhisatta does not teach a technique to "change the wife", but implements a real cognitive restructuring: he explains that the nature (bhāvo) of the woman (thīnaṁ) is "difficult to know" (durājāno) and, with a very powerful image, "Among the fish in the water, it is women who really deserve to be recognized", like the unpredictable movement of a fish in the water. Healing is not in finding the key to the behavior of others, but in freeing oneself from the slavery of judgment. As a result, the student stops reacting and the wife, no longer receiving the expected answer, spontaneously changes her behavior.

Explicit teaching (what the account openly states)

The most obvious message of the story is contained in the verse spoken by the Bodhisatta (the teacher), which we can paraphrase as:

"Do not rejoice thinking, 'He desires me,' do not suffer by thinking, 'He does not desire me.' The nature of women is really difficult to understand, like the path of a fish in water."

The declared teaching is therefore a detachment from the emotional slavery deriving from the approval or disapproval of others. It exhorts us to renounce reactivity, finding a stable and imperturbable center beyond the ebb and flow of human relationships.

Implicit teaching (what emerges from the plot or context)

Beyond the surface, the story intuitively reveals one of the cardinal principles of Buddhist psychology:

1. Suffering arises from the illusion of being able to predict and control others: The problem is not the wife's changing behavior, but the Brahmin's inability to accept ambiguity. His spasmodic search for a logical explanation is a failed attempt to neutralize existential anxiety. The teacher exhorts him to get out of the dimension of binary judgment (like/dislike).

2. The lever of change: Paradoxically, when the man stops trying to change his wife and changes his inner attitude, it is she who changes. This anticipates systemic psychology: the behavior of one element of a system (the couple) modifies the entire system.

3. The use of the cultural "a priori": The teacher attributes unpredictability to a "feminine nature". Although culturally dated, the function of this generalization is not to discriminate, but to normalize the student's experience, removing the weight of personal guilt and allowing him to find a strategy for psychic survival.

Relationship to the Resilience Axis and Membership Level (Level 2)

Axis of resilience: Classical resilience, based on control and foresight, is here put into crisis: the Brahmin cannot control his wife. The true resilience taught by this Jātaka is of the "adaptive-acceptance" type: the ability to maintain one's integrity and path (belonging to the learning community) despite the unpredictability of the external environment. Strength does not lie in defeating the enemy (the wife's mood), but in ceasing to consider him an enemy to be defeated.

Level of Membership (Generalization and Inner Care): Jātaka 64 is the keystone of Level 2. The main teaching is not limited to the relationship between man and woman, but to the whole human experience. "Generalization" is about applying the lesson to any area of life where we try to predict the unpredictable (a teenage child, a boss, a financial market). "Inner care" is the act of suspending judgment: instead of asking ourselves "why does he/she behave like this?", we learn to say to ourselves: "Right now, their nature is obscure to me, and that's okay. I don't have to be upset about it." Equanimity is the highest form of self-care: it gives us back our center.

Jungian Insights: Anecdotes, Projections and the Shadow

The Durājāna-Jātaka is an extremely fruitful text when read through the lens of Carl Gustav Jung's analytical psychology.

1. The Wife as a "Projected Soul" and the "Elusive Woman" Syndrome

The anecdote is universal: the man who complains that his partner is "too emotional", "hysterical", "incomprehensible". In Jungian terms, the capricious wife is not only a real person, but serves as a screen for the projection of the protagonist's Soul. The Soul is the unconscious feminine component of man, which tends to be projected onto real women. In this Jātaka, the schizophrenic behavior of the wife (sweet slave/tyrannical mistress) is the mythological representation of the two-faced and paradoxical nature of the Soul itself: eros and thanatos, nourishment and destruction, light and darkness.

Historical example: A famous case is that of the Swiss psychiatrist Carl Gustav Jung and his patient (and later colleague) Sabina Spielrein. Jung, initially, was fascinated and troubled by Sabina's complex and ambivalent personality, projecting on her an ideal of femininity that was both mystical and destructive. Their relationship, intense and tormented, led Jung to one of his deepest "confrontations with the unconscious", just as he was writing The Red Book. In those years, Spielrein's unpredictability acted as a catalyst for his identification. Like the Brahmin, Jung had to "neither rejoice nor suffer" from the approval or contempt of the object of his projection, in order to regain possession of his own soul. Only by withdrawing the projection (understanding that the "terrible woman" was an aspect of his psyche) could he heal and develop his more mature concepts.

2. The Slave/Tyrant Oscillation: The Ambivalent "Great Mother" Archetype

The Jātaka woman embodies the dual aspect of the archetype of the Great Mother: on the one hand the Good Mother, who feeds and sacrifices herself (the slave), on the other the Terrible Mother, who castrates and devours (the tyrant). This pattern is very evident in the myth of Medea: a princess in love and submissive (she helps Jason steal the Golden Fleece) and, when betrayed, a ruthless infanticidal tyrant. The modern man who marries a Medea without knowing it, will find himself displaced by her metamorphosis, just like the Brahmin.

3. The Shadow of the Student: the "Fish in the Water" within Himself

The teacher compares the woman to a fish. But in a Jungian key, the most powerful image is another: if the fish moves in the dark water of the unconscious, so does our Shadow.

Anecdote from everyday life: Imagine a strict and rational manager (the Brahmin of the story). He has a secretary (the "wife") who one day is available and productive, the next day she is slow and passive-aggressive. He desperately searches for a logic: "It's useless", "He has personal problems", "He wants to boycott me". Following the teaching of the Jātaka, the act of "inner care" would be not to try to solve the secretary's riddle, but to ask, "What aspect of myself am I projecting onto her?" Perhaps his slowness reflects the manager's Shadow, his own repressed fatigue and his secret desire to abandon everything. As soon as the manager recognizes his own tiredness and slowness within himself, the secretary will cease to be a painful mirror and will be able to return to being a colleague.

4. The Jungian Solution: Integration and the Stable "Person"

The final teaching of Jātaka ("Do not rejoice, do not suffer for his desires") corresponds exactly to what Jung calls the withdrawal of projections. True psychological maturity (individuation) is not achieved by trying to change the wife/secretary/partner, but by developing a stable and flexible Person (like the teacher) who is no longer unbalanced by the emotional flows of the unconscious projected outwards.

The Jungian morality of Jātaka is that hell is having to depend emotionally on what one cannot control. Paradise is knowing how to inhabit uncertainty.

video2 https://youtu.be/BeH6tpzcXT0

LinkedIn Carousel Table – Durājāna-Jātaka 64 | Level 2: "The Fish in the Water"

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 64)	Jungian Reference / Psychological Anecdote
1 (cover)	*Durājāna-Jātaka: The Unknowable Path*	Wise man under a tree with raised hand; in front of him a troubled young man; above a woman divided in two (slave/tyrant); under a silver fish in murky water.	A Brahmin cannot understand his wife: one day humble as a slave, the other arrogant as mistress. The master teaches: female nature is as unpredictable as the path of a fish.	The archetype of the projected Soul: the real woman becomes a screen of her own unconscious psyche. The "fish in the water" is the unconscious itself.
2	*The devout layman and the unpredictable wife*	A man with lotus flowers, troubled; his wife in a doorway: half humble, half tyrannical.	In Sāvatthi, a lay Buddhist has a virtuous and then "different" wife. He turns away from the Buddha in confusion.	The ambivalent "Great Mother": nourishment and devouring. In every relationship, the other brings both aspects.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 64)	Jungian Reference / Psychological Anecdote
3	*Absence from the Buddha*	The man sitting, head in his hands; his wife argues in the kitchen. In the background the monastery of Jetavana.	He no longer goes to listen to the teachings. Emotional confusion blocks spiritual practice.	Jung: "You can't resolve a conflict from within the conflict." Absence is a defense.
4	*The return to Jetavana*	The man walks towards the Buddha, offers incense and flowers. Monks in red twill, golden light.	After days, he returns. The Buddha welcomes him with sweetness.	Symbol of the "withdrawal of projections": returning to oneself, not to the other.
5	*The Buddha questions*	Close-up of the Buddha: "Why seven days without you?" The man on his knees, embarrassed.	The Buddha asks with compassion. The man confesses his shame and helplessness.	The psychotherapist listens without judging. The Shadow of man is his emotional dependence.
6	*The confession – "I can't understand her"*	The man opens his hands; behind him a double image of his wife (slave/queen).	"One day she is like a slave, the next like a mistress. I don't understand it."	The "incomprehensible woman complex": projection of the Soul. The problem is not her, but the obsession with understanding.
7	*The Buddha tells the story of the past*	Circular aura around the Buddha: scenes of Benares, a master with 500 students.	"Even in the past, sages have said that it is difficult to know the nature of women."	Jung: Archetypes repeat themselves over time. The collective unconscious speaks through stories.
8	*The Young Brahmin in Benares*	A young Brahmin standing, double wife in the background. A crack in the floor.	A student of the Bodhisatta marries a capricious woman. He no longer attends classes.	Psychological couple "projecting man – shadow bearer woman". He is unconscious, she is "infernal".
9	*The absence from the Bodhisatta school*	An absent disciple, empty mat. A raven carries a sprig (omen).	He continues to absent himself, exhausted from trying to predict his wife.	Obsessive control mechanism: unsuccessful attempt to neutralize anxiety.
10	*The return to the master and the explanation*	The Brahmin kneeling before the Bodhisatta, smiling. A fish in a bowl.	"Maestro, she's my wife..." It tells everything.	Jung would say: finally the Shadow is put into words. The beginning of healing.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 64)	Jungian Reference / Psychological Anecdote
11	*The explicit teaching: the fish room*	The Bodhisatta points to a pond; A silverfish swims in a zigzag pattern. In the air the verse in gold.	"Don't rejoice if you think you love yourself, don't suffer if you think you don't love yourself. The woman is as unknowable as the path of a fish in the water."	Fish path = unconscious. You can't map rationally. The acceptance of uncertainty is the mature act.
12	*The turning point: the Brahmin stops reacting*	Man meditates; his wife provokes him (sweet and then angry); a transparent shield protects it.	The Brahmin stops paying attention to whims.	Withdrawal of the screening: no longer "she is like this" but "I react like this". Jungian equanimity.
13	*The wife discovers that the Bodhisatta knows everything*	The wife spies behind a curtain; she hears of "a sinful woman who is difficult to understand". He is ashamed.	He learns that the master knows about his behavior.	The Shadow becomes conscious: the wife sees herself from the outside. Beginning of change.
14	*The wife changes – end of misdeeds*	The wife offers a bowl of rice to her husband. His tyrannical shadow vanishes. The fish now swims straight.	Stop misbehavior.	The integration of the Shadow transforms the dynamic. When you stop projecting, the other stops playing the part.
15	*The return to the present: the layman and his wife reconciled*	Together they walk towards Jetavana, bringing flowers. The Buddha raises his hand in blessing.	The layman returns to attend the Buddha with his pacified wife.	Symbol of individuation: no longer a fight, but a royal couple without projections.
16	*The Preaching of Truths and the Fruit of the First Path*	The Buddha preaches the Four Noble Truths; a ray of light comes from the heart of the layman. The fish becomes luminous flux.	At the end of the teaching, the layperson obtains the first fruit of the path (Sotāpanna).	Awareness leads to liberation from relational suffering. It's not her, it's your reaction.
17	*Identification of births – "I was the teacher"*	The Buddha merges with the Bodhisatta image of the past. The pair appears double (present and past).	The Buddha reveals: that couple was the same as today; I was the master.	Karma and synchronicity: the patterns repeat until we become conscious.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 64)	Jungian Reference / Psychological Anecdote
18 (Jungian Extra)	*Jung's lesson: don't rejoice, don't suffer*	Man in meditation, fish crossing his chest. Shadows of slave and tyrant that dissolve into water.		

What "fish in the water" is swimming in your life? Let us learn not to rejoice or suffer for the desires of others.

5. 65 – Anabhirati-Jātaka

- Essential scene: women are common to everyone – no exclusive loyalty is possible.

- Function in the level: second generalization – the object of desire is never exclusive property; Possessive attachment is based on an illusion.

The central theme is the illusion of exclusive ownership over the object of desire (the woman) and the consequent suffering from jealousy.

5. 65 – Anabhirati-Jātaka (Woman is like a public road)

Synopsis

"Like the streets." --This story was told by Master while he was in Jetavana, about another lay brother like the last. This man, when he was reassured of his wife's misconduct, spoke to her, with the result that he was so upset that for seven or eight days he did not attend. One day he came to the monastery, bowed to the Blessed One and took his seat. He was asked why he had been absent for seven or eight days, and he answered, "Sir, my wife has behaved badly, and I have been so disturbed by her that I have not come."

'Lay brother,' said the Master, 'long ago the wise and the good told you not to be angry at the malice found in women, but to preserve your equanimity, yet you have forgotten it, for the rebirth has hidden it from you.' And so saying, he told—at the request of that lay brother—this story of the past.

Once, when Brahmadatta reigned in Benares, the Bodhisatta was a world-renowned teacher, as in the story above. And one of his pupils, finding his wife unfaithful, was so struck by the discovery that he was away for a few days, but one day, when his teacher asked him what was the reason for his absence, he said that his wife had behaved badly. The master said, "My son, there is no private property in women: they are common to all. And therefore wise men knew their frailty, they are excited with anger against them." And having said this, he repeated this stanza for the edification of his pupil:

Such as highways, rivers, yards, inns,

Or taverns, which to the same extent

A universal hospitality,

It is feminine; And the wise never stoop

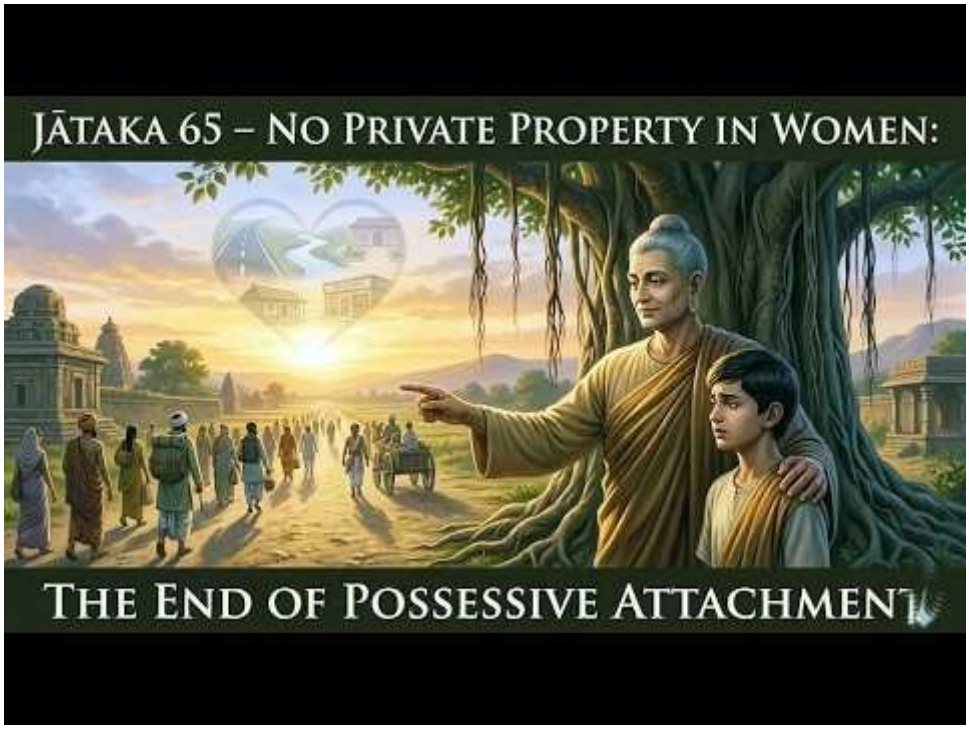
To unleash against fragility in such a fragile sex.

Such was the instruction that the Bodhisatta gave to his pupil, that from then on he became indifferent to what women did. And as for his wife, she was so changed when she learned that the teacher knew what she was, that she gave up her wickedness ever since.

Just as the wife of the lay brother, when she learned that the Master knew what it was, abandoned her wickedness from that moment.

At the end of his lesson, the Master preached the Truths, and at the end of which the lay brother won the Fruit of the First Path. Also the Master showed the connection and identified the Birth by saying, "This husband and wife were also husband and wife in those days, and I myself the Brahmin master."

https://youtu.be/4hn9_D3FMTI



Dramatic Structure

Item	Description
Characters	The Bodhisatta (wise master), the young student (betrayed husband), the unfaithful wife (absent but the engine of the crisis)
Conflict	Jealousy and a sense of possession vs. acceptance of the inevitably "shared" nature of the object of desire
Turning point	The master reveals a universal truth: "Women are common to all" – there is no exclusive fidelity as a natural right
Outcome	The student abandons possessive attachment; his wife, unmasked, changes her behavior. Double healing: individual and relational

Explicit teaching

"Like the streets, rivers, courtyards, inns or taverns that extend the same universal hospitality to all, so is the female gender; and the wise never get angry at the frailty in such a fragile sex."

The statement is realistic and disenchanted: absolute monogamy is a cultural construction, not a fact of nature. Infidelity is not an exception but a structural possibility.

Implicit teaching

1. Possessive attachment is the real cause of pain – not the act itself of the other person.

2. Suffering arises from an illusion: believing that another human being can be "owned".

3. Liberation occurs by changing perspective, not by controlling the behavior of others.

4. Shame and change of wife suggest that the truth, when it comes to the surface, can transform even those who make mistakes – without the need for punishment.

Relationship with the axis of resilience and with the level of belonging

Resilience axis:

- The Jātaka teaches how to resist amorous disappointment by dismantling the belief that fidelity is due.

- It is not a matter of passively enduring it, but of recontextualizing the event: infidelity is not a personal attack, it is a natural phenomenon.

- Resilience here is *cognitive before emotional: changing the interpretive frame eliminates the anger/shame reaction.

Membership Level:

- The student feels excluded from an imaginary "community of believers" with his wife. The master brings it back to a broader belonging: the community of human beings who share the same fragility.

- Women themselves belong to everyone – no one can claim an exclusive bond. This may seem cruel, but in reality it mitigates isolation: the betrayed is not the only one to suffer, it is normal.

- The level of belonging also extends to the understanding of the feminine nature – not to judge it, but not to be a victim of it.

Compelling anecdotes (Jātaka 65 + daily life + Jungian perspective)

Anecdote 1 – The Shadow of Possession (Jung)

Jung writes about the soul in man: every man projects the inner image of femininity (the Soul) onto the real woman. When the real woman behaves autonomously or unfaithfully, the man feels betrayed not by her, but by his own shattered projection.

Marco, a psychologist, discovers that his partner is having a virtual relationship. His reaction is furious: "He stole something that was mine!" In therapy with a Jungian approach, she realizes that her jealousy hid the need for her to be the "exclusive priestess" of her Soul – an impossible burden. When she accepts that she belongs to herself, the suffering dissolves. As in Jātaka, "there is no private property".

Anecdote 2 – The road and the wayfarer (daily)

Elena discovers that her husband is flirting with a colleague. Instead of confronting him, he asks, "Why does this hurt me so much? What am I presuming?". He realizes that he has taken it for granted that marriage was a "closed refuge" like a private home. The Jātaka reminds her that relationships are rather like public squares: many pass through, but those who stay are those who choose to return every day. She decides to talk to her husband not as a policewoman, but as a travel companion. He, surprised by her calmness, confesses his dissatisfaction and together they find a new agreement.

Anecdote 3 – The adolescent and jealousy (school)

A 16-year-old boy suffers because his girlfriend talks to others. The teacher (like the Bodhisatta) tells him, "You can't put it in a box. It is like water in a river: everyone can draw, but it is you who decides whether to drink or drown in thirst". The boy, initially offended, then understands: his fear is not of losing her, but of not being worth enough. Teaching helps him work on self-esteem instead of control.

https://youtu.be/3sHvEkqW2Rk

Carousel Table (15+ slides) – Jātaka 65 with Jungian integration

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 65)	Jungian Reference / Psychological Anecdote
1	**Introduction**	A wise teacher sitting under a tree, a young man with a gloomy face	The young pupil stops coming to class because his wife is cheating on him	Carl Jung: "What we do not face in our shadow, we experience as external destiny"
2	**The discovery**	The young man spying on his wife with another man from the window	"Master, I discovered her: she betrayed me. I can't live anymore"	Projection of the Soul: man expects from woman perfect fidelity that he does not find in himself
3	**The conflict**	The young man holding his head in his hands, next to a broken spear (symbol of wounded pride)	"How could he? I thought it was mine, only mine"	Exclusive possession is an infant archetype – the mother as the first "total object"
4	**The turning point**	The teacher placing a hand on the young man's shoulder, with a crowded street in the background	"My son, women are like roads: everyone passes through them"	Jung: the street is a symbol of *a public road* – the libido does not imprison, it flows

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 65)	Jungian Reference / Psychological Anecdote
5	**The Jātaka Verse**	A palm scroll with the verse in ancient characters. Next door, illustrations of river, courtyard, tavern, street	"Like highways, rivers, yards, inns or taverns... is feminine"	The Tavern as an image of the collective unconscious: no one possesses the archetypal contents
6	**First metaphor: the road**	A dusty road with wayfarers walking in different directions	You can't close a road to the passage, so you can't close the sexuality of others	The road is the *process of individuation*: others may cross it, but the path is yours
7	**Second metaphor: the river**	A wide river, with boats and people fishing and washing	Everyone draws from the same river – water belongs to no one	The river as *the unconscious* – the images (souls) flow freely; to possess them is an illusion
8	**Third metaphor: the courtyard**	A courtyard with arcades, women weaving, children playing	Courtyard = common space of a house, accessible to families and neighbors	The *inner courtyard* (Self) is shared with the archetypes – you don't own it, you inhabit it
9	**Fourth metaphor: inn**	An inn with wayfarers who eat and sleep together	The inn gives accommodation to anyone who pays, without asking for loyalty	The *hospitium* of the soul: welcome images without holding them back – jealousy arises from wanting to close the hotel
10	**Fifth metaphor: tavern**	A tavern with wine barrels, men laughing and toasting	The tavern is a place of common pleasure, not exclusivity	The *tavern as a* symbol of collective shadow: "forbidden" desires are actually natural and shared
11	**Explicit teaching**	The young man who stands up, the most serene face, the teacher who smiles	"The wise do not get angry at fragility in such a fragile sex"	Jung: wisdom is distinguishing the archetype (the eternal feminine) from the real woman
12	**The outcome in history**	The wife, seen from behind, throwing away a veil (symbol of deception)	"The wife, knowing that the master knew the truth, stopped her misconduct"	The wife's awareness of the shadow produces spontaneous transformation
13	**Daily application 1**	A man and a woman in the kitchen talking calmly after a fight	Similar to the student: stop guarding, start understanding that the other does not belong to you	Jung: Real *coniunctio* (union) happens when you stop possessing and learn to *relate*

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 65)	Jungian Reference / Psychological Anecdote
14	**Daily Application 2**	Teenagers in a park: a boy who walks away with his head held high, without arguing	"You don't have to own it. If he wants to be with others, you are still worth it"	Shadow cast: the boy recovers his *power* by ceasing to identify with jealousy
15	**Conclusion – Resilience**	A plant that grows in a crack in the asphalt (resilience)	Mental flexibility is true protection, not loyalty to others	Jungian individuation: enduring the tension of opposites (desire for exclusivity vs. shared nature)
16	**Final summary**	The teacher and the young man walking together towards a light	"From that day on, the student no longer suffered from what women did"	Liberation from the *possessed soul* – man finally autonomous from his own complex

6. 66 – Mudulakkhaṇa-Jātaka

- Essential scene: A hermit falls in love and is healed (presumably by seeing the ephemeral nature of beauty or understanding deception).

- Function in the level: therapeutic breakthrough – it is not about condemning women or fleeing, but about healing one's lust with wisdom. First act of active resilience.

Jātaka 66 – Mudulakkhaṇa-Jātaka

Theme: Sudden Falling in Love and Healing Through Wisdom

Healing Attachment Through Mindfulness

A hermit who lived in a forest meets a woman and feels overwhelmed by desire. He loses his peace, he can no longer meditate, he becomes thin and sad. A wise friend (the Bodhisatta) shows him that his suffering does not come from the woman, but from attachment to a mental projection: "You think that she is the cause of your joy or your pain, but it is your mind that has painted the picture of an impossible happiness." Through reflection, the hermit recognizes the illusory nature of desire and returns to serenity.

Generalization:

How many times have we believed that a person, an absence, or a memory was the key to our happiness or unhappiness? The generalization is to note: *"Here's my pattern – when I feel an intense attraction or nostalgia, my mind creates another person as a 'remedy' or 'poison,' instead of looking at the inner emptiness I'm trying to fill."

Inner Care:

When you feel "hurt by a relationship" or "dependent on someone," stop. Practice this simple exercise (inspired by the healing of the hermit):

1. Breathe deeply three times.

2. Ask yourself, "What am I really wanting right now? Peace? Acceptance? Human touch?"

3. Put a hand on your heart and give yourself what you ask of yourself: "I can feel my presence. I don't need another person to exist."

This does not mean denying love, but healing the emotional hunger that confuses love with addiction.

Jātaka 66 – Mudulakkhaṇa-Jātaka ("The Soft Sign" or "Gentle-Heart")

Last of Level 2 – Bridge to Level 3 (Ethical Choices and Identity Paradoxes)

Synopsis

"Until Gentle Heart was mine." --This story was told by Master while he was in Jetavana, about lust. Tradition says that a young gentleman from Sāvatthi, listening to the Truth preached by the Master, gave his heart to the Doctrine of the Three Gems. He renounced the world for the life of the Brother, got up to walk in the Paths, to practice meditation and never to slow down in reflecting on the theme he had chosen for his thought. One day, while he was out and about receiving alms through Sāvatthi, he saw a woman in brave clothes and, please, broke the higher morals and looked at her! Passion awakened within him, he even became like a fig tree felled by an axe. From that day on, under the influence of passion, the palate of his mind, as well as of his body, lost all its beliefs; like a brute beast, he took no joy in the Doctrine and allowed his nails and hair to grow long and his clothes to become disgusting.

When his friends among the Brethren noticed his troubled state of mind, they said, "Why, sir, is your moral state any different from what it was?" 'My Joy is gone,' he said. Then they took him to the Master, who asked them why they had brought that Brother there against his will. "Why, sir, has his joy faded," "Is that true, brother?" "It is, Benedict." "Who bothered you?" "Sir, I was on my alms round when, violating higher morality, I looked at a woman; and passion was kindled in me. So I'm upset." Then said the Master: "No wonder, brother, that when, in violation of morality, you were gazing at an exceptional object for pleasure, you were moved by passion. For in former times, even those who had attained the five Higher Knowledges and the eight Conquests, those who by the power of Intuition had appeased their passions, whose hearts had been purified and whose feet could walk in the heavens, yes, even the Bodhisattas, looking in violation of morality at an exceptional object, lost their intuition, They were moved by passion, and it came to great sorrow. Little dampens the wind that could overturn Mount Sineru, a bare hill no bigger than an elephant; small reckle a wind that could uproot a mighty Jambu tree, a bush on the face of a cliff; and small ones destroy a wind that could dry up a vast ocean, a small pond. If passion could breed madness in the supremely enlightened and pure-minded Bodhisattas, will passion be embarrassed before you? For even purified beings are led astray by passion, and those who have been promoted to the highest honor are ashamed." And with that, he told this story from the past.

Once, when Brahmadatta reigned in Benares, the Bodhisatta was born into a wealthy Brahmin family in the country of Kāsi. When he grew up and finished his studies, he renounced all Lust and, abandoning the world for the life of a hermit, went to live in the solitude of the Himalayas. There, thanks to the due fulfillment of all preparatory forms of meditation, he conquered by abstract thought the Higher Knowledge and the Ecstatic Attainments; and so he lived his life in the bliss of mystical Intuition.

The lack of salt and vinegar led him one day to Benares, where he took his quarters for the king's pleasure. The next day, after attending to his physical needs, he folded the red bark dress he commonly wore, threw the skin of a black antelope over his shoulder, knotted her tangled hair in a spiral on the top of his head, and, with a yoke on his back from which hung two baskets, set out on his alms-seeking round. Arriving at the palace gates on the way, his attitude made him so appreciated by the king that His Majesty had him carried. So the ascetic was seated on a sofa of great splendor and fed with the abundance of the most delicate food. And when he thanked the king, he was invited to settle in his residence in pleasure. The ascetic accepted the offer, and for sixteen years remained in pleasure, exhorting the king's house and eating the king's meat.

There came a day when the king had to go to the borders to quell a revolt. But, before he began, he commissioned his queen, named Gentle-Heart, to attend to the needs of the holy man. So, after the king's departure, the Bodhisatta continued to go whenever he wanted to the palace.

One day the Gentle Heart Queen prepared a meal for the Bodhisatta; But as he arrived late, she headed to his bathroom. After bathing in the perfumed water, she dressed herself in all her splendor, and lay down, waiting for her arrival, on a small sofa in the spacious room.

Waking up from the ecstasy of Intuition, and seeing how late it was, the Bodhisatta teleported through the air to the palace. Hearing the rustle of his bark robe, the queen hurriedly got up to receive him. In his haste to get up, his tunic slipped down, revealing his beauty to the ascetic who had just entered through the window; and at the sight, in violation of morality, he observed the wonderful beauty of the queen to please. Lust ignited within him; it was like a tree felled by an axe. Immediately all Intuition left him, and he became like a raven with its wings cut off. Clutching the food, still standing, he did not eat, but made his way trembling with desire, from the palace to his hut in pleasure, laid it under the wooden sofa and there he remained for seven whole days a prey to hunger and thirst, a slave to the beauty of the queen, his heart on fire with desire.

On the seventh day, the king returned after pacifying the border. After passing the city in solemn procession, he entered his palace. Then, eager to see the ascetic, he went to the hut and there in the cell he found the Bodhisatta lying on his sofa. Thinking that the holy man had fallen ill, the king, after first having emptied the cell, asked, while caressing the sick man's feet, what was afflicting him. "Sire, my heart is chained by lust; this is my only disease." "Wish for whom?" "By kind heart, sire." "Then it is yours; I give it to you,' said the king. Then he went with the ascetic to the palace and, inviting the queen herself to dress in all her splendor, gave it to the Bodhisatta. But, while he was betraying her, the king secretly instructed the queen to do her utmost to save the holy man.

'Do not be afraid, sire,' said the queen; "I'll save him." So with the queen the ascetic left the palace. But when he passed through the great gate, the queen cried out that they must have a house to live in; and return to the king to ask for one. So he went back to ask the king for a house to live in, and the king gave them a dilapidated house that passers-by used as a jacket. To this dwelling the ascetic took the queen; but she categorically refused to enter it, because of its dirty state.

"What am I to do?" he exclaimed. "But clean it up," he said. And she sent him to the king for a spade and a basket, and she had him take off all the dirt and plaster the walls with cow's dung that he was to carry. When

this was done, he made him take a bed, a stool, a carpet, a pot of water, and a cup, sending him to fetch only one thing at a time. Then she sent him to fetch water and a thousand other things. So he set out for the water, filled the pot, put out the water for the bath, and made the bed. And as he sat with her on the bed, she took him by the moustache and pulled him towards her till they came face to face, saying, 'Have you forgotten that you are a holy man and a Brahmin?'

From here he recovered after his interval of senseless madness.

So, when he recovered, he thought about how, as he grew stronger and stronger, this fatal desire would henceforth condemn him to the Four States of Punishment." On this very day,' he exclaimed, 'I will give this woman back to the king, and fly to the mountains!' So he stood with the queen before the king, and said, 'Sire, I do not want your queen any more; and only for her did the cravings of desire awaken in me." And having said this, he repeated this stanza:

Until the kind heart was mine, one wish

I had to conquer her. When her beauty was the choice

My lord, desire has come to suck desire.

Immediately his lost power of Insight returned to him. Rising from the earth and sitting in the air, he preached the Truth to the king; and without touching the earth it passed through the air towards the Himalayas. He never returned to the paths of men; but he grew in love and charity until, with his intuition intact, he passed on to a new birth in the Kingdom of Brahma.

When his lesson was over, the Master preached the Truths, and in the end that Brother won the Arahatship itself. Furthermore, the Master showed the connection and identified the Birth by saying, "Ānanda was the King of those days, Uppala-vaṇṇā was the Gentle Heart, and I was the Hermit."

Dramatic Structure

Item	Contents
Characters	Bodhisatta (powerful hermit), King Brahmadatta, Gentle-heart queen, courtiers
Conflict	The hermit, who has dominated all passions for decades, is overwhelmed by a sudden erotic desire for a real woman. It loses identity, powers and dignity.
Turning point	The queen, instead of indulging him, forces him to menial tasks and brings him back to reality with the question that reflects his inconsistency.
Outcome	The hermit recognizes the madness of attachment, returns the woman, recovers enlightenment and chooses definitive solitude.

Explicit teaching (what the account states)

"Even those who have attained the five Higher Powers and the eight Attainments, even Bodhisattas, if they violate morality by looking at an exceptional object, lose their wisdom and fall into great sorrow."

The story declares that no one is immune to lust: temptation is not a weakness to be ashamed of, but an impersonal strength that overthrows even the highest. Salvation does not come from fleeing, but from going through humiliation and awakening to one's true nature.

Implicit teaching (what emerges from the plot or context)

1. Healing does not come from violent renunciation, but from the exhaustion of illusion – The hermit is not saved by a superior master, but by the same woman he desired. She becomes his "therapist": she takes him to touch the bottom of triviality (cleaning a hole used as a latrine) and mirrors him in his contradiction.

2. Desire is not for the other person but for mental projection – The hermit does not know the queen. His passion is for an image of beauty that he himself has built. When she forces him to see her as a person who makes trivial requests, the spell is broken.

3. Wisdom cannot be preserved in purity by avoiding the world – True resilience is going through the fall and finding yourself on the other side, not staying intact.

4. Bridge to Level 3 – Here the paradox of identity emerges: the hermit is both the saint and the obsessed. To become himself, he must first lose himself. Level 3 will face ethical choices where there is no clear path between good and evil, but where identity itself is put back into play.

Relationship with the axis of resilience and with the level of belonging

Axis of Resilience: This Jātaka represents second-order active resilience. It is no longer a matter of resisting temptation (Level 1) or neutralizing it with analytical wisdom (Jātaka 65), but of letting oneself fall, going through addiction and re-emerging with a transformed awareness. Resilience here is paradoxical: giving in to heal.

Level of belonging (Level 2 – healing attachment): While Jātaka 64 showed the projection trap and Jātaka 65 offered the analysis of illusion, Jātaka 66 provides the experiential therapeutic method: the hermit does not heal by understanding, but by being forced to do (clean, bring water, make a bed). Healing passes through the humiliating action that brings back to the body and to the shared reality.

Compelling anecdotes (Jātaka 66 and daily life – with references to Carl Jung)

Anecdote 1 – The guru who lost his enlightenment in a bar

A famous psychotherapist, after thirty years of practice, fell madly in love with a patient. He left his wife and study and went to live with her. After three weeks, she forced him to wash the dishes and clean the cat. One morning, as he rubbed a burnt pot, she said, "You were much wiser when you weren't mine." He looked in the mirror and laughed for the first time. He returned to his life, but he was no longer the same: he had stopped believing in his own purity. Jung would say: "The Shadow is not exorcised, it is lived. Those who try to stay bright end up projecting their filth onto others."

Anecdote 2 – The "Gentle-heart method" for emotional addictions

A woman left by her partner after twenty years spends months idealizing him. A friend, fed up with her complaints, tells her: "Well, pick up the phone and ask him to come back. But first list all the things you'll need to do for him: iron his shirts, put up with his dinners with friends you can't stand, change the toilet paper in the bathroom." The woman obeys for fun, and halfway through the list she starts laughing. The image of the "great love" has cracked. Like the Queen of Jātaka, her friend did not take away her illusion – she forced her to translate it into concrete actions. There the addiction is dead.

Anecdote 3 – The Jungian analyst and the "projection of the soul"

Jung observed that a man often falls in love with a woman who embodies his Soul (the inner image of the feminine). The tragedy begins when he discovers that she is not that image. The hermit of the Jātaka is the perfect example: when the queen says to him "Have you forgotten who you are?", she forces him to distinguish between the projected Soul (the goddess) and the real woman (who makes him clean the latrine). Jungian healing is not about killing the Soul, but about reclaiming it as part of oneself. The hermit, regaining his powers, flies away alone – not because he hates women, but because he now possesses within himself what he was looking for outside.

Anecdote 4 – When you feel "hurt by intercourse" (integrated exercise)

A successful manager says: "I spent two years grieving for a man who had ignored me. Then I read the story of the hermit and tried the 'queen's method': I asked myself 'What should I do if he returns? Would I go out with him? Would I make love? Then? Would I live together? Who would clean the bathroom?' With each question, the romantic image deflated. In the end I realized that I didn't want him: I wanted the excitement of being desired." From that day on, she stopped looking and started giving herself the attention she asked for elsewhere.

https://youtu.be/TadstVN7CPM

Carousel Table – Jātaka 66 – Mudulakkhaṇa-Jātaka with Jungian Integration

	Slide Title	Scene / visual description, narrative anecdote (Jātaka 66)	Jungian reference / psychological anecdote
1	*The Hermit Who Walked in the Air*	The hermit (Bodhisatta) flies across the sky towards the palace. She has long tousled hair, bark dress, antelope skin. Below him, gardens and roofs. Scene of pure spiritual power.	**Jung:** "Individuation begins with the *puer aeternus*, the spirit that has not yet descended into matter." The hermit represents the man who has avoided the Shadow (earthly desire) for decades. Its lightness is also an escape.
2	*The window, the queen and the fall*	The hermit enters through the window just as the queen gets up and slips her dress. Naked body illuminated by light. He freezes, eyes dilated, like a tree cut down. In the	**Projection of the Soul:** The hermit does not see a woman, he sees his Soul projected. Jung: "Every man carries within himself the eternal image of the feminine." The fall is inevitable as long as the image is out.

Slide	Title	Scene / visual description, narrative anecdote (Jātaka 66)	Jungian reference / psychological anecdote
		background, his aura of power vanishes.	
3	*The Queen Therapist – Seven Days of Humiliation*	The queen, now his "wife", forces him to clean a public toilet with a shovel, to knead manure to plaster the walls, to return to the king to ask for a bucket, a water-pot, a cup. He, gaunt and desperate, obeys.	**Humiliation as integration of the Shadow:** Jung called this process "lowering of the mental level" (*abaissement du niveau mental*). The queen forces the hermit to descend into the body, into the matter, into the disgusting – what she had repressed. Only in this way can the Shadow be assimilated.
4	*"Have you forgotten who you are?" – The awakening*	The queen, sitting on the bed, grabs him by the moustache and brings his face closer. He looks at her and sees a real woman, no longer a goddess. He recognizes madness. He returns the queen to the king and flies away into the air, but now more intact.	**Detection:** The hermit does not return to the previous state (avoidant purity). Now he has crossed the Shadow and integrated it. Jung: "Totality is not the absence of conflicts, but the ability to contain them." It can fly because it no longer needs to fly away from something.

Expanded Carousel Table follows the dramatic and therapeutic order of Level 2 (active resilience).

Carousel Table – Jātaka 66 – Mudulakkhaṇa-Jātaka

(with Jungian integration – 19 slides)

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 66)	Jungian Reference / Psychological Anecdote
Cover	*The bridge between purity and fall*	Hermit in lotus on Himalayan peak, golden halo. Transparent background: palace window and queen as a dream.	The Bodhisatta has lived for sixteen years in the king's garden, served by Queen Gentle-heart, without ever being shaken by desire.	**Jung:** "The higher the light, the deeper the shadow." The hermit did not integrate desire, he only avoided it. The cover shows the next inevitable descent.
1	*The perfect life in the hermitage*	Hermit with long dreadlocks, under a banyan tree, deer and peacocks, levitates slightly.	For years he cultivated the five Higher Powers and the eight Achievements, living in mystical bliss.	**Animus/Unencountered Soul:** Spiritual perfection without contact with the Shadow is fragile. Jung: "Holiness without sin is incomplete."

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 66)	Jungian Reference / Psychological Anecdote
2	*The invitation to the palace*	King Brahmadatta welcomes the hermit into the royal garden with folded hands. The hermit has a yoke with two baskets.	The king, impressed by his demeanor, invites him to settle in the park and feeds him with exquisite food for sixteen years.	**The projection of the sage:** The king sees in the hermit his superior self. It is the first step of *mystical participation* – the hermit agrees to dwell in the world, preparing for the fall.
3	*The Queen Prepares*	Regina Gentle-heart lying on a small sofa, after the scented bath, wears a transparent tunic. Jewelry, oil lamps.	The king leaves for the frontier and entrusts the queen to the care of the hermit. She prepares the meal, but he is late; She lies down to wait.	**The Soul as temptress:** The queen is not evil; she represents the Soul not yet recognized. Jung: "The Soul first presents itself as a seductive figure to force man to meet it."
4	*Flight through the air*	The hermit flies in the blue sky, courting clouds, towards a large arched window.	Waking up from his meditative ecstasy, he sees that it is late and carries himself through the air to the palace.	**The inflation of the spirit:** Flight symbolizes separation from the earth. Jung: "The spirit that does not descend into the body becomes a tyrant." The window is the dangerous threshold.
5	*The forbidden gaze – the fall*	Hermit at the window, frozen. The queen jumps up, her dress slips off. The aura around him cracks.	In violating higher morality, look at the beauty of the queen for pleasure. Lust knocks him down like a tree cut down.	**The Invasion of the Shadow:** The scene is the classic *Jungian enantiodromia*: the excess of purity is reversed into its opposite. The hermit does not "decide" to fall – the Shadow possesses him.
6	*Like a felled tree*	The hermit stands up, holds a bowl of food but does not eat. Around him, food spills. A ghost axe and falling leaves.	He loses all wisdom, he becomes like a crow with its wings cut off. He takes his food, but does not eat, and returns trembling to his hut.	**Dissociation:** Jung calls this state *abaissement du niveau mental* – consciousness shrinks, affect dominates. The body continues, but the spirit has fled.
7	*The seven-day decline*	In the leaf hut: emaciated hermit, long nails and hair, dirty rags, rotten food on the ground. Gaze fixed on the void.	He lies for seven days prey to hunger and thirst, a slave to the beauty of the queen, his heart ablaze with lust.	**The Dark Night of the Spirit (St. John of the Cross, but also Jung):** Regression is necessary. The hermit is "in the Shadows" – he must exhaust his dependence on the image.
8	*The king returns and*	The king, still in armor, kneels next to the hermit's bed and	On the seventh day, the king returns. After having the cell cleaned,	**Function of the king as Self:** The king represents the Jungian Self that observes suffering without

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 66)	Jungian Reference / Psychological Anecdote
	finds the suffering man	caresses his feet. He turns around in shame.	he asks the hermit what ails him.	judgment. Touching the feet is a gesture of humble compassion.
9	*The king offers the queen*	The king, standing, makes a gesture of offering to the queen. A gold chain connects his hand to the hermit's heart.	'Then it is yours,' says the king. "I'll give it to you." But in private he instructs the queen to save the saint by any means.	**The Shadow Offering:** The king does not condemn lust, he satisfies it. It is a paradoxical therapeutic act: allowing the Shadow to express itself until it runs out. Jung: "You can only heal by living the conflict."
10	*The hovel as a latrine*	Hermit in front of a dirty shack, excrement and mud. The queen behind him points to the inside.	The queen asks for a house. The king gives them a dilapidated hovel that passers-by use as a latrine. She refuses to enter until she is clean.	**Humiliation of spiritual inflation:** Jung would say: "The Shadow must be met in its lowest place." The latrine is the image of the repressed unconscious – dirty, fetid, but real.
11	*Clean the latrine*	Hermit with only a loincloth, shovels and basket of dirt. The queen looks at him with her arms crossed.	"What should I do?" he shouts. "Clean it," she says. He sends him to ask the king for a shovel and a basket. Removes all dirt.	**The Shadow as concrete work:** Jung emphasized that the integration of the Shadow is not intellectual but *practical* – feeling the repulsion, touching the matter. The hermit "does" what he has removed.
12	*Plastering with cow dung*	Eremita carries a basket of cow dung, smears it on the walls with his hands. The queen hands him a bucket of water.	He has to knead the wall with cow dung (which he himself goes to get). Every action is humiliating and trivial.	**Jungian alchemy:** *Nigredo* – the black phase, putrefaction. Dung is the raw material of the transformation. Without touching dirt, there is no transmutation.
13	*Endless commissions* (sequence of three in one)	The hermit who takes a pot of water, then carries a bed frame, then sets up a stool and a cup. The queen points to each object.	She forces him to take a bed, a stool, a carpet, a vase of water, a cup – one thing at a time, going to and from the king.	**Addiction ritualization:** Jung called this "amplification" – bringing the unconscious impulse to the conscious level through repeated, conscious acts. The hermit sees his madness reflected in the absurdity of the commissions.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 66)	Jungian Reference / Psychological Anecdote
14	*The question that saves: "Have you forgotten who you are?"*	Close-up: the queen takes his mustache, brings his face – nose to nose – closer. Background that fades into soft light.	He sits with her on the bed. She grabs him by the moustache and draws him to her: "Have you forgotten that you are a holy man and a Brahmin?"	**The central therapeutic act:** Jung would call it *confrontation with the Self*. It is not a reproach, but a mirror. The queen has become the analyst who restores the patient's true identity through the shock of the truth.
15	*The Awakening – Returning the Queen*	The hermit, now radiant, places the queen's hand in the king's. A speech bubble with Pali-like writing.	"Sire, I no longer want your queen; only for her had desires awakened in me." The room recites: until Gentle-heart was mine, only one wish; when her beauty possessed me, desires became crowds.	**Integration and detachment:** The hermit does not deny desire, but sees it as a "crowd". Jung: "Individuation is not the absence of desires, but the ability not to be possessed by them." It returns the Soul to the real world.
16	*Fly away – never come back*	The hermit in lotus rises in the air, hands in mudra, rises towards a brilliant light (the realm of Brahma). Below, the king and queen salute.	He regains his powers, sits in the air, preaches the truth to the king, and without touching the ground flies towards the Himalayas. He never returns to the world of men.	**Accomplished individuation:** It is not an escape, but a *transcendence* that includes the experience of the fall. Jung: "The circle is complete only when the descent into hell is recognized as part of heaven." Now he can fly because he touched the earth.
17 (bonus)	*The Inner Process – Shadow Integration* (Allegorical)	Split screen: left – hermit as a dark shadow embracing the queen; right – hermit himself, now whole, holds a luminous sphere (the claimed Soul) over his heart.	The hermit acknowledges that the "desire crowd" was within him, not the queen. He recovers wisdom and charity until he is reborn in the kingdom of Brahma.	**Jungian model of the integrated Shadow:** The Shadow is not killed but "wounded" (recognized). Jung: "The task is not to become light, but to become *whole* – with one's own darkness." The sphere on the heart is the Soul finally internalized.
18 (bonus)	*Modern exercise – "The Gentle-heart method"*	A contemporary person on the bed, hand on heart, looks at a phone with "My Obsession" erased. A sheet on the side with a list: "Clean the bathroom, buy milk,	Generalization: When you feel hurt by a relationship, ask yourself "What am I really wanting? Peace? Acceptance?" and give yourself what you ask of yourself.	**Jungian application in psychotherapy:** Exercise is active *imagination* applied to affective dependence. Jung: "There is no liberation from a bond that has not first been fully experienced in its banality."

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 66)	Jungian Reference / Psychological Anecdote
		listen to complaints..."		

Closure – bridge to Level 3

Jātaka 66 leaves open a crucial question: is the hermit healed because he fled back into solitude, or because he finally encountered his vulnerability?** Level 3 (Jātaka 67–69) will address ethical choices and identity paradoxes: when there is no right answer, when loving means betraying oneself, when being true to one's way can seem cruel. Let's get ready to no longer have pure heroes, but human beings who choose in the dark.

Level 2 Exercise – Generalization Journal

For 7 days, every evening answer these 3 questions:

1. What situation today triggered an automatic reaction?
2. Which of the three Jatakas does it most resemble? (blaming/ projected fear/ wanting to be different)
3. How did I bring inner care? If I didn't, what could I do?

At the end of the week, reread your answers. Looking for a common pattern? That's your "red thread" – the habit of mind that you can now really work on.

Level 3 – Ethical Choices and Paradoxes of Identity (Jātaka 67–69)

Function in the path: the subject is no longer just a victim or observer of the deception of others. He must decide in situations of conflict of loyalty. Unexpected hierarchies and ontological paradoxes emerge.

7. 67 – Ucchaṅga-Jātaka

- Essential scene: a woman must choose which of the three – husband, son or brother – to save from death. He chooses his brother. Reason: husband and son are replaceable (you can find another husband, have another child), the brother is not (blood bond and original duty).

- Function in the level: structural pivot – the ethics of loyalty is not automatic; It is based on a hierarchy that surprises modern sensibilities. The woman is no longer a "deceiver" but a moral agent.

1. Plot synopsis

"A child is easy to find." --This story was told by Master while he was in Jetavana, about a certain country woman.

Once in Kosala it was discovered that three men were ploughing at the edge of a certain forest, and that thieves plundered the people in that forest and fled. The victims arrived, in the course of a fruitless search for the scoundrels, where the three men were ploughing. 'Here are the thieves of the forest, disguised as peasants,' they shouted, and carried the trio off as prisoners from the king of Kosala. Now, over and over again, a woman would come to the king's palace and, with thunderous lamentations, implored "what to be covered with." Hearing her cry, the king ordered that clothes be assigned to her. But she refused, saying that it was not what she meant. So the king's servants went back to His Majesty and said that what the woman wanted was not clothes, but a husband. Then the king had the woman brought into his presence, and asked her if she really meant a husband.

'Yes, sire,' she answered; "Because a husband is a woman's real cover, and those who lack a husband—even if they wear clothes that cost a thousand pieces—find themselves naked and naked indeed."

(And to reinforce this truth, the following Sutta should be recited here:

Like kingdoms without kings, like a dried up stream,

So naked and naked you see a woman,

Who, having ten siblings, but without a partner.)

Satisfied with the woman's answer, the king asked what relationship the three prisoners had with her. And she said that one was her husband, one was her brother and one was her son. 'Well, to mark my favour,' said the king, 'I will give you one of the three. Which one will you get?" "Sire," was his answer, "if I survive, I can find another husband and another son; But since my parents are dead, I will never be able to have another brother. So give me my brother, Sire." Satisfied with the woman, the king freed all three men; And so this woman was the means to save three people from danger.

The matter came to the knowledge of the Brotherhood, they were praising the woman in the Hall of Truth, when the Master entered. On learning what their conversation was, he said: "It is not the first time, Brethren, that this woman has saved those three from danger; he did the same in the past." And, having said that, he told this story of the past.

Once, when Brahmadatta reigned at Benares, three men were ploughing at the edge of a forest, and everything happened as above.

On asking the king which of the three she would take, the woman answered: 'Can not your Majesty give me all three?' 'No,' said the king, 'I cannot.' "Well, if I can't have all three, give me my brother." 'Take your husband or your son,' said the king, 'what does a brother count?' 'I can easily substitute the first two,' replied the woman, 'but never a brother.' And so saying, he repeated this verse:

A child is easy to find; even of husbands

A great choice crowds the public streets. But where

Will another brother find all my sorrows?

'You are right,' said the king, very pleased. And he ordered all three men to be brought from prison and handed over to the woman. He took all three and made his way.

"Then you see, Brethren," said the Master, "that this same woman once saved these three men from danger." When the lesson was over, he made the connection and identified the Birth by saying, "The woman and the three men of today were also the woman and men of those times past; and then I was the king."

2. Dramatic Structure

- Characters:

  - The woman (moral agent, victim of an impossible choice)

  - The king (judge, engine of ethical proof)

  - Three prisoners: husband, son, brother (functional, without individuality)

  - Servants, brigands (background)

- Conflict:

  Opposing loyalties – saving only one relative. The woman cannot save them all (prohibition of the king).

- Turning point:

  The woman does not try to deceive the king or negotiate a compromise (although she initially asks for all three). Her choice – the brother – overturns the common expectation (one would have thought of the son or the husband).

- Outcome:

The king recognizes the coherence and depth of his reasoning, frees all three. Women become instruments of collective salvation.

3. Explicit teaching

"A child is easy to find; there is also a wide choice of husbands; but a brother – where shall I find him?" (room)

The woman openly declares a hierarchy of ties:

- Replaceable: husband (social alliance, acquired) and child (generative, repeatable fruit)

- Irreplaceable: sibling (bond of origin, same blood, shared memory, irreversible absence of parents)

The declared teaching is that the duty towards the family of origin (in particular the brother) can prevail over that towards the acquired family, when the choice is forced.

4. Implicit teaching (emergent from the plot)

- Paradox of female identity: The woman is initially defined as "covered" only by her husband; but it is she who chooses, demonstrating ethical autonomy. The "mantle" is not the husband himself, but the ability to decide.

- The king's deception is reversed: The king asks for a tragic choice, but the woman's response leads him to an act of grace (free everyone). The ethics of loyalty is not sacrifice, but a strategy of collective salvation.

- Surprising hierarchy for modern sensibilities: Today there would be a tendency to save the child (future) or the husband (partner). Here the brother wins because he represents the ontological core of identity – who he is before becoming a wife and mother.

- Substitutability as resilience: The woman accepts that she can lose her husband and son, but not her brother. Paradoxically, his acceptance of potential loss (resilience) generates the rescue of everyone.

5. Relationship with the resilience axis and with the level of belonging

Axle	Relation to the Jātaka 67
Resiliency	Ability to tolerate the loss of loved ones (husband, son) because they are socially/renewable. Resilience here is active: not to suffer the choice, but to transform it into a reasoning that saves everyone.
Membership	The primary level of belonging is the original one (sibling, deceased parents, same flesh). The secondary one (spouse, children) is negotiable. The choice reaffirms that the deepest identity is given by shared blood, not by acquired roles.

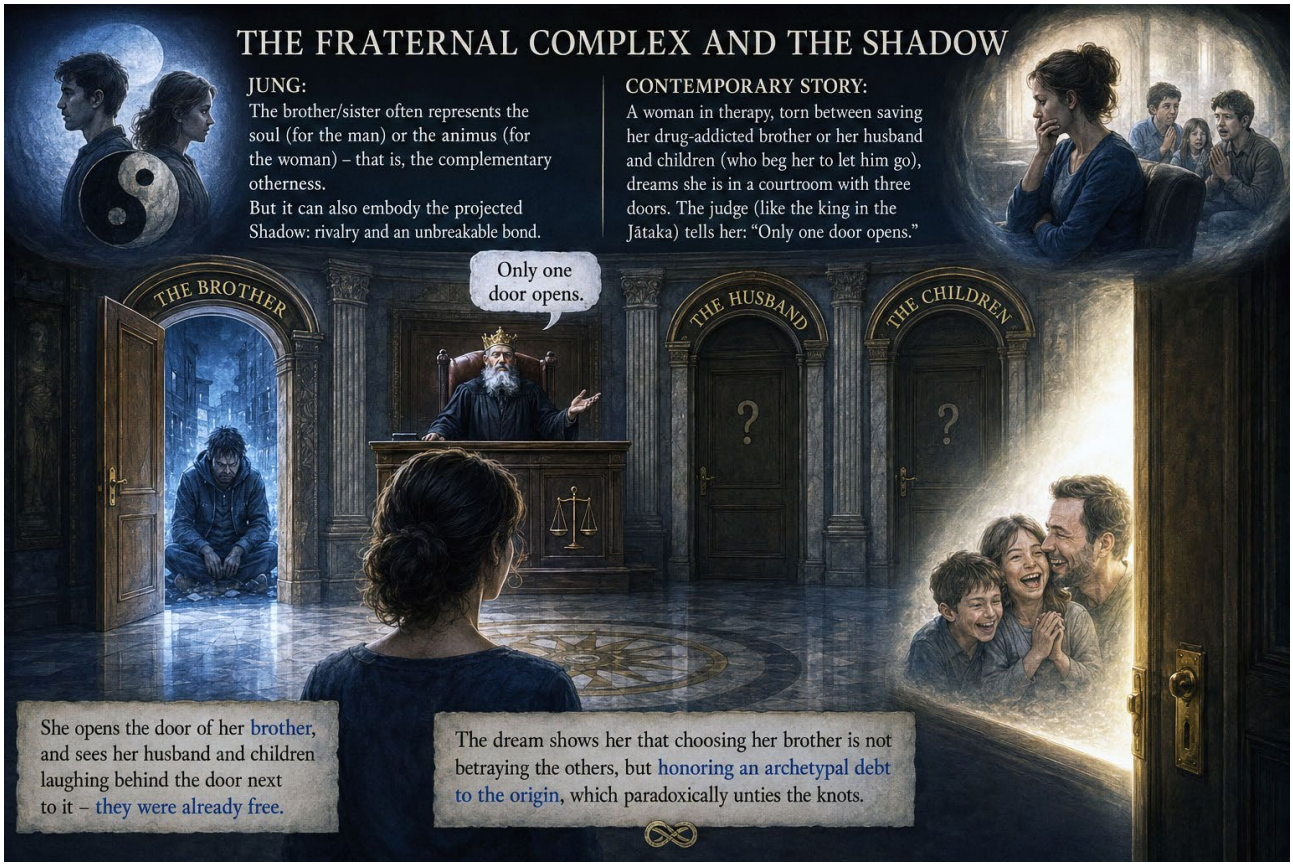
In the path of Level 3, the subject is no longer a passive victim or deceiver: he is a moral agent who hierarchizes loyalties. Belonging to the clan of origin is the foundation of ethics, even at the cost of hurting modern expectations.

6. Compelling anecdotes (Jātaka 67 and daily life, with references to Carl Jung)

Anecdote 1 – The Fraternal Complex and the Shadow

Jung: The brother/sister often represents the anima (for the man) or the animus (for the woman) – that is, the complementary otherness. But he can also embody the Shadow projected: rivalry and unbreakable bond.

Contemporary history: A woman in therapy, torn between saving her drug-addicted brother or her husband and children (who beg her to let him go), dreams of being in a courtroom with three doors. The judge (like the king of Jātaka) tells her: "Only one door opens". She opens her brother's, and sees her husband and children laughing next door – they were already free. The dream shows her that choosing her brother is not betraying others, but honoring an archetypal debt to the origin, which paradoxically unties the knots.


THE FRATERNAL COMPLEX AND THE SHADOW
JUNG:
The brother/sister often represents the soul (for the man) or the animus (for the woman) – that is, the complementary otherness.
But it can also embody the projected Shadow: rivalry and an unbreakable bond.
CONTEMPORARY STORY:
A woman in therapy, torn between saving her drug-addicted brother or her husband and children (who beg her to let him go), dreams she is in a courtroom with three doors. The judge (like the king in the Jātaka) tells her: "Only one door opens."
THE BROTHER
Only one door opens.
THE HUSBAND
THE CHILDREN
She opens the door of her brother, and sees her husband and children laughing behind the door next to it – they were already free.
The dream shows her that choosing her brother is not betraying the others, but honoring an archetypal debt to the origin, which paradoxically unties the knots.

The image is presented as a narrative icon of the unconscious: it does not simply illustrate a psychological episode, but stages an archetypal drama in which the human subject is called upon to choose between apparently incompatible bonds. The composition recalls both the Jungian inner court, the initiatory symbolism and the moral structure of the Jātaka tales.

At the center of the image dominates the courtroom, an ambiguous place: a space of law but also of conscience. It is not a realistic court; it is a psychic threshold. The three doors immediately evoke the theme of existential choice, but also the labyrinth of individuation. Each door represents a possible identification of

the Ego: the wounded brother, the husband, the children. However, the judge utters a decisive sentence: "Only one door opens."

Here an apophatic dimension already emerges.

Truth does not manifest itself through the multiplication of possibilities, but through subtraction. Only one door. The others remain closed, silent, invisible. The image suggests that authentic meaning does not arise from the accumulation of relationships, but from the emptiness created by renunciation. In apophatic terms, revelation takes place through negation: not everything can be saved by the Ego; Something must be left in the shadows for what is essential to emerge.

The woman seen from behind is fundamental. We do not see his face. This anonymity transforms the character into a universal figure. It is every human being placed before his or her "shadow brother": what we have excluded, removed, judged lost. Jung would have recognized here the return of the family Shadow: the drug-addicted brother is not only a concrete person, but the degraded fragment of the original story, the fallen part of the family soul.

In the image, the brother appears in the left door bathed in a cold, urban, almost hellish light. It is bent on the ground, alone, fragmented. But it is precisely this door that emanates the only real opening. The other two doors seem monumental but silent, closed in their bourgeois balance. The symbolism is clear: salvation does not pass through what appears already ordered, but through what has been expelled from the order.

Here the reference to Jātaka 67 becomes essential. In the Buddhist account, the seemingly illogical choice breaks social logic in order to obey a deeper allegiance. The image translates this principle into a Jungian key: psychic healing does not take place by choosing the "apparent good", but by reconnecting to the archetypal root of the bond.

The detail of the luminous door on the right is extraordinary, where husband and children laugh already free. This scene is not simply consolatory; it is symbolically destabilizing. The woman discovers that what she feared losing was not dependent on her control. It is a collapse of the omnipotence of the maternal ego.

Apophatically, the dream teaches her that she is not the savior of the world.

When it stops holding everything, something melts of itself.

This is perhaps the deepest spiritual core of the image: liberation occurs through an act of non-possession. The woman does not directly save her husband and children; "let them go" by choosing the wounded origin. And just then they appear already saved. It is a paradoxical logic close as much to negative mysticism as to the psychology of the Jungian Self: what the Ego tries to dominate remains imprisoned; what is entrusted to the darkness of the unconscious can be transformed.

Light also plays a decisive role.

The scene is built on a contrast between burnished shadow and bright openings. But light does not coincide with moral good. The true transformative threshold is the brother's door, which is not luminous in the reassuring sense: it is a cold, painful, almost lunar light. This recalls the nature of the Jungian Shadow: what saves does not always console.

The image suggests that the Shadow is not the opposite of light, but its hidden incubation.

From an apophatic point of view, the entire composition revolves around the absence of a definitive meaning. No one fully explains the dream. The judge does not argue. The doors don't speak. The woman doesn't really know why she chooses her brother. The image preserves the mystery instead of solving it.

And it is precisely this silence that is its most powerful element.

As in negative theology, the ultimate truth is not spoken but indicated through incomplete symbols, openings, omissions, and thresholds.

The brother then is not only the brother.

It is the lost origin.

Childhood repressed.

The genealogical shadow.

The part of oneself that no moral system can eliminate.

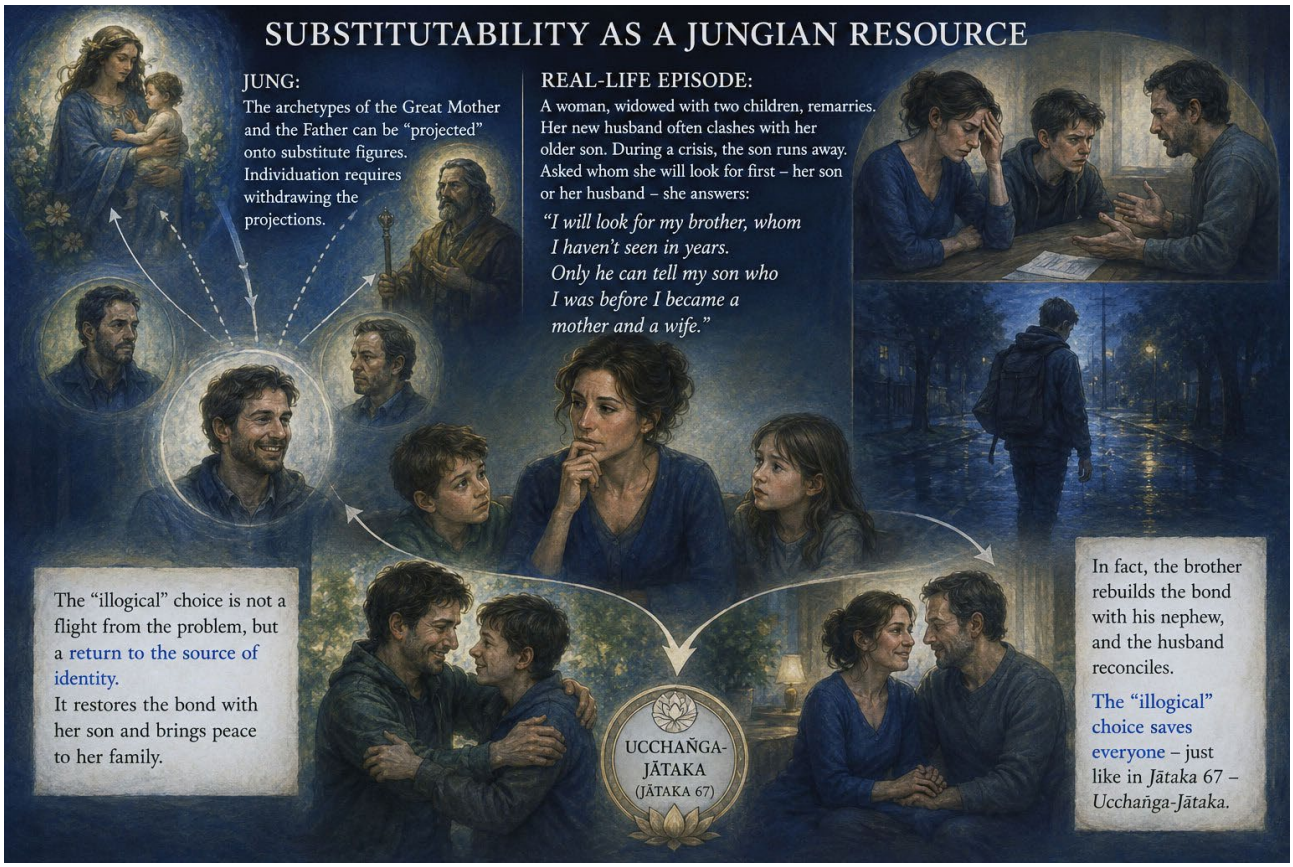
And the choice of the woman no longer appears as an ethical sacrifice, but as an initiatory descent towards what precedes any social identity. Mother, wife, therapist, savior: all these masks fall before the call of the origin.

In this sense, the image becomes profoundly Jungian and mystical at the same time: it shows that the path to the Self passes through an obscure fidelity to what the Ego would have liked to abandon.

Anecdote 2 – Substitutability as a Jungian resource

Jung: The archetypes of the Great Mother and the Father can be "projected" onto substitute figures. Individuation requires you to withdraw the projections.

Royal episode: A widowed woman with two children remarries. The new husband argues with his eldest son. During a crisis, the son runs away from home. The woman, asked who to look for first (her son or her husband), replies: "I am looking for my brother, whom I have not seen for years. Only he can tell my son who I was before I was a mother and wife." In fact, the brother reconnects with his nephew, and the husband makes peace. The "illogical" choice saves everyone – as in Jātaka.


SUBSTITUTABILITY AS A JUNGIAN RESOURCE
JUNG:
The archetypes of the Great Mother and the Father can be "projected" onto substitute figures. Individuation requires withdrawing the projections.
REAL-LIFE EPISODE:
A woman, widowed with two children, remarries. Her new husband often clashes with her older son. During a crisis, the son runs away. Asked whom she will look for first – her son or her husband – she answers:
"I will look for my brother, whom I haven't seen in years. Only he can tell my son who I was before I became a mother and a wife."
The "illogical" choice is not a flight from the problem, but a return to the source of identity.
It restores the bond with her son and brings peace to her family.
UCCHAÑGA-JĀTAKA
(JĀTAKA 67)
In fact, the brother rebuilds the bond with his nephew, and the husband reconciles.
The "illogical" choice saves everyone – just like in Jātaka 67 – Ucchaṅga-Jātaka.

The image appears as a symbolic map of the lost and found identity. Unlike the previous scene of the courthouse and the three doors, here the composition takes the form of a relational mosaic: faces, gestures, trajectories, reconciliations. Everything revolves around an invisible but decisive question: who was I before I became what others need me to be?

The work visually translates one of Carl Jung's deepest intuitions: archetypes do not coincide with concrete people, but are projected onto them. Mother, father, husband, son: each becomes the psychic container of original expectations. Individuation then requires a painful movement: withdrawing projections, separating being from roles.

At the top of the image appear the archetypal figures of the Great Mother and Father. They are not represented as realistic people, but as sacred icons bathed in a golden aura. From them start symbolic lines that converge towards the face of the woman in the center. This visual pattern suggests that his identity was constructed through multiple identifications: wife, mother, widow, new bride.

But Jung would say: the problem arises when the Ego forgets that it is older than the roles it plays.

And this is where the image introduces the brother.

Not her husband.

Not the son.

Not the nuclear family.

The brother represents the memory of pre-social identity. He is the one who knows the woman "before": before motherhood, before marriage, before screenings. In Jungian terms, he holds a fragment of the Self not yet colonized by family archetypes.

Visually, the brother does not dominate the scene; yet everything converges towards him. His presence is almost silent. She embraces her grandson, mends the bond, reopens the emotional flow. He does not act as a hero, therapist or patriarch. Its strength is decent.

Here the apophatic dimension of the image emerges.

Healing takes place through a figure who does not occupy the center of power.

Apophasis, in the mystical tradition, indicates a knowledge that manifests itself by subtraction, silence and absence. In this image, the solution does not arise from what appears most important according to ordinary logic. The woman does not choose between husband and child; he chooses a third apparently marginal element: the forgotten brother.

It is a "negative" choice in the apophatic sense of the term: it rejects the binary structure of conflict.

He does not take a position within the system.

It exits the system.

The image beautifully visualizes this movement through the curved arrows that connect the characters. They are not rigid lines; they seem to be organic flows, almost psychic currents. They indicate that reconciliation is not proceeding directly but laterally. Salvation comes from a peripheral point.

This is also the hidden wisdom of the Jātaka 67: the apparently irrational act breaks the logic of immediacy and reactivates a deeper fidelity. The woman is not looking for her son who has fled or her conflicted husband; Look for someone who can testify to its origin.

"Only he can tell my son who I was before I was a mother and wife."

This phrase is the true spiritual center of the image.

It is a confession of identity and at the same time an apophatic act.

The woman recognizes that no role exhausts her being. There is a nucleus prior to any social definition. In terms of negative theology, we could say that the true self cannot be named completely through the categories of function: mother, wife, widow, wife. All these words are true and at the same time insufficient.

The image suggests that authentic identity emerges when masks crack.

This is why the runaway son is symbolically important: he embodies the crisis of projections. He can no longer see his mother as a person; he sees it only within the maternal and family role. The brother then intervenes as a witness to a forgotten face.

Even the nocturnal landscape of the boy walking alone in the rain has a strong Jungian value. It is the classic image of initiatory separation. The young man symbolically crosses the shadow. But he is not saved by a moral authority; is reached by a living memory of his mother.

The brother thus becomes a bridge between generations and between lost identities.

Apophatically, the deepest point of the image is that reconciliation takes place without imposition. No one dominates. No one convinces. No one triumphs. The reconciled ending between husband and wife appears almost secondary, as a side effect of something more radical: the recovery of an undefinable origin.

The light of the work itself is significant. It is not a triumphant light; it is suffused, crepuscular, almost sacramental. Each figure emerges from the shadows as if it were incomplete. This visual style perfectly reflects the apophatic logic: the essential is never fully shown.

The image does not offer a simple moral.

Rather, it shows that the psyche heals itself when it ceases to identify itself totally with its social functions.

In this sense, "substitutability" does not mean superficiality of bonds, but archetypal liberation. No one is absolutely irreplaceable as a container for our projections. When we withdraw the projections, the other person stops being a psychic idol and returns to being a person.

And then the brother, a lateral and forgotten figure, suddenly becomes the guardian of the secret name of the soul.

7. Carousel Table – Jātaka 67 – Ucchaṅga-Jātaka

Jungian and psychological integration

https://giuseugliottaapocalisse.blogspot.com/2026/05/jataka-67-ucchanga-la-scelta-del.html

https://giuseugliottaapocalisse.blogspot.com/2026/05/jataka-67-ucchanga-choice-of-brother.html

https://youtu.be/3kptxdxSDB8

Slide	Title	Scene/visual description (from prompt)	Narrative anecdote (Jātaka 67)	Jungian Reference / Psychological Anecdote
Cover	*The irreplaceable*	Woman in ancient Indian clothes in front of the king, with her hand on her brother, turning her back on her chained husband	The woman chooses her brother because he is unique and unrepeatable. The	*Archetype of the Brother as a projected Self*: that which cannot be lost without losing one's origin. Anecdote: A patient dreams of a dead brother telling her "I am not

Slide	Title	Scene/visual description (from prompt)	Narrative anecdote (Jātaka 67)	Jungian Reference / Psychological Anecdote
		and son. Split background: replaceable figures vs. empty sacred space.	king frees everyone.	replaceable" – and from there she stops looking for partners to replace him.
1	*Ploughing at the edge of the forest*	Three men plow in a field at sunset. Behind, thieves flee into the forest. The three do not see the threat.	The three farmers work unaware; they will be mistaken for brigands.	*Collective shadow*: what is not seen (the thieves) is projected onto innocents. Anecdote: In a company, an innocent group is accused of theft – the scapegoat is an archetypal mechanism.
2	*False accusation*	Angry peasants tie up the three ploughmen. One protests, another resigns himself. Forest in the background.	The three are captured and taken by the king as suspected brigands.	*Injustice as an initiatory test*. Jung: The unrecognized Shadow in the group strikes the stranger. Anecdote: a teacher is unjustly accused by a student; only later is the real culprit discovered.
3	*Before the King*	The three prisoners kneel in the royal court, hands tied. The king on the throne, severe. Courtiers whisper.	The king interrogates the three, but has no proof. Meanwhile, a woman shows up at the palace.	*The authority that listens to fate*. Jung: The king is the archetype of the *Self* that judges but can also grant grace.
4	*The crying at the door of the palace*	Woman in simple clothes, tears, arms outstretched, shouts "Something to cover me!" Confused looks around.	The woman asks for "what she covers" – not clothes, but a husband.	*The non-integrated animus*. The "naked" woman symbolically seeks totality. Anecdote: A woman in therapy dreams of being without clothes in a market – she realizes that she is looking for a relationship that "covers" her inside.
5	*The rejection of the cloak*	The woman rejects a silk cloak offered by a servant.	"That's not what I mean." The king understands that	*Withdrawal of the material projection*. The dress is an empty symbol; Only the human bond counts. Clinical example: A patient

Slide	Title	Scene/visual description (from prompt)	Narrative anecdote (Jātaka 67)	Jungian Reference / Psychological Anecdote
		The king watches from a balcony, curious.	he is asking for a husband.	refuses expensive gifts from her husband because she lacks intimacy.
6	*The real mantle is the husband*	The woman in front of the king speaks with conviction. Behind her, a metaphorical shadow: a wedding veil that merges with armor.	"A husband is a woman's true mantle." The king is struck by wisdom.	*The animus as protector and guide*. Jung: The inner man is not a dominator but a "cover" that gives security. Anecdote: A woman says "my husband is my shield" – but in therapy she discovers that she has to find the shield within herself.
7	*The revelation of the three prisoners*	The king points to three chained figures: husband (bearded), son (frightened young man), brother (calm gaze, he looks like her). The woman touches her heart.	"These are your husband, your son and your brother. Choose one."	*Archetypal triad*: the masculine as lover (husband), descendants (son), and original double (brother). Jung: The brother is often the complementary shadow of the soul.
8	*First impulse – ask for all three*	The woman spreads her arms towards the three, saying "Can't you give them all to me?" The king lifts a finger, denying.	He tries to avoid the tragic choice. The king is adamant.	*Denial of conflict* as a pre-ethical phase. Freud: avoidance of choice is a defense mechanism. Growth requires accepting limitation.
9	*The moment of choice – the brother*	The woman touches her brother's shoulder, turning her back on her husband and son. He closes his eyes gratefully.	"I give my choice to my brother." Dramatic turning point.	*Individuation*: choose the origin (brother) instead of the future (son) or the present (husband). Anecdote: A woman leaves a marriage to look after her sick brother – others criticize her, but she says "without him I would never have been myself".
10	*"A child is easy to find"*	Symbolic image: a field with many children as planted, easily cultivated. The woman standing, calm.	He explains to the king: a son can be had again.	*Substitutability of offspring* on the archetypal level. Jung: the "child" as a symbol of the future is repeatable, but the origin is not. It is not cynicism, it is a hierarchy of values.

Slide	Title	Scene/visual description (from prompt)	Narrative anecdote (Jātaka 67)	Jungian Reference / Psychological Anecdote
11	*"Of husbands, wide choice"*	Street full of men of all ages with wedding garlands. The woman walks indifferently.	Husbands can also be found easily.	*The collective animus* is interchangeable. Individuation requires not fixating on a single male projection. Anecdote: a woman who after divorce says "there are many fish in the sea" – but her brother is unique.
12	*"A brother – where shall I find him?"*	Empty landscape, the woman kneeling in front of a grave or a dry tree. Behind, transparent figures of the parents. Red threads from the heart to an absent brother.	The parents are dead. No one can give me another brother.	*The irreplaceability of the blood bond* as an archetypal experience. Jung: The fraternal complex is often removed but re-emerges in crisis. True story: A man searches for years for his lost adoptive brother – he finds peace only after finding him.
13	*The king is happy – "He's right"*	The king smiles, rises from his throne, motions to free all three. The woman bows. Golden light.	"He's right." The king orders the release of all three.	*Unexpected grace as an* act of the Self. Jung: When you choose according to authenticity, fate (the king) rewards. It's not magic, it's synchronicity.
14	*All three free together*	The woman leads her husband, son and brother out of the door of the building. Her brother walks closer to her. Dawn.	The woman saves not one, but all three thanks to her "illogical" choice.	*Collective resilience*. Paradoxically, accepting potential loss generates salvation for all. Anecdote: a mother who says "if I have to save a child, I save the weakest" – and in that gesture she saves the balance of the whole family.
15	*The Buddha reveals the past life*	Jetavana monastic hall. The Buddha seated, monks around. Top view: same woman and three men in ancient clothes.	"This woman saved the same three men in a previous life as well."	*Synchronicity and archetypal repetition*. Jung: "What is not consciously lived returns as destiny." The woman has consciously lived the hierarchy, and destiny has repeated itself as a virtue.

Slide	Title	Scene/visual description (from prompt)	Narrative anecdote (Jātaka 67)	Jungian Reference / Psychological Anecdote
B1	*Allegory of the irreplaceable brother (Jungian Shadow)*	Two mirrors: one shows husband and son as masks (personae), the other shows the brother as a dark figure holding a flame. The woman in the middle.	The brother is the unconscious shadow that cannot be sacrificed.	*The Shadow as a resource*. Often the shadow is cast on the rival; here the brother is the positive shadow, the other than himself who completes. Clinical anecdote: A patient sees her brother in a dream as a wolf – then she realizes that that wolf is her forgotten strength.
B2	*The resilience of women – accepting loss to save everyone*	The woman holds an empty crib (son) and a broken ring (husband) in one hand, but smiles. With the other hand he frees a bird (brother).	It does not cling to what is replaceable; in doing so he saves them too.	*Jungian attitude of "symbolic death"*: letting go in order to find more. Resilience is not resisting at all costs, but hierarchizing values.
B3	*The King as the Wise Self (the Buddha in Past Life)*	The king descends from the throne, takes off his crown, transforms into a luminous figure of the Bodhisatta. The prisoners bow.	"I was then the king." The Buddha identifies himself with the wise judge.	*Inner authority as a guide*. Jung: The Self is the king within us that knows when to punish and when to pardon. History is a projection of the process of individuation.

8. 68 – Sāketa-Jātaka (The Paradox of Animal/Human Identity)

- Essential scene: a Brahmin and his wife claim the Buddha as their son (spiritual kinship superior to the biological one).

- Function in the level: redefinition of identity – the true bond is not of blood but of doctrine and virtue. We get out of the earthly family dilemma.

Video post: https://giusegugliottaapocalisse.blogspot.com/2026/05/jataka-68-saketa-jataka-il-paradosso.html

https://giusegugliottaapocalisse.blogspot.com/2026/05/jataka-68-saketa-jataka-paradox-of.html

Synopsis of the plot

In Sāketa, an elderly Brahmin meets the Buddha at the entrance to the city. She throws herself at his feet, hugs him and calls him "son", complaining that he has not visited them for a long time. He takes him home,

where his wife also welcomes him as her own son. The couple introduces the Buddha to their biological children as "their brother." After the meal, the Buddha recites a discourse on old age, and the two elders reach the Second Path. Then the Buddha returns to the monastery. The monks are perplexed: everyone knows that the Buddha is the son of Suddhodana and Māyā. Why did you accept that fiction? The Buddha reveals that in 1500 previous lives that man was his father (500 times), uncle (500) and grandfather (500); The woman was his mother (500), aunt (500) and grandmother (500). Then the room acts.

https://youtu.be/1JGnRzxXYxo

Dramatic Structure

Item	Description
Characters	The Buddha (Bodhisatta), Brahmin elder, Brahmin's wife, couple's biological children, monks (frame)
Conflict	Apparent contradiction between biological truth (Suddhodana is the father) and the Brahmin's parental claim. For monks: how can the Buddha accept a false fatherhood?
Turning point	The Buddha does not deny the couple, but rather confirms their legitimacy after the meal. The cognitive breakthrough occurs when it reveals the 3000 births shared.
Outcome	The couple gets enlightenment (Second Path). Monks understand that karmic bonding transcends the biological kinship of a single life.

Explicit teaching

"The man in whom your mind rests, with whom your heart is satisfied at first sight – put your trust in him." (Room)

Buddha's statement: True kinship is not by blood, but by a long history of virtuous relationships across existences. Instant recognition and trust are signs of deep karman.

Implicit teaching

1. Paradox of identity: Who is really a "son"? The Buddha plays two roles simultaneously – biological son of the Śākyas and spiritual/karmic son of the Brahmin. There is no real contradiction: identity is plural and stratified.

2. Inverted hierarchy: The biological family (Suddhodana) is not denied, but the karmic family is equated if not placed before it in terms of temporal depth (3000 lives against one).

3. Attention as evidence: It is not the verbal declaration that creates the bond, but the immediate emotional response ("the heart is satisfied at first sight"). The Buddha accepts because he recognizes – not because he grants poetic license.

4. Liberating function: The couple's embrace is not possession but gift. By recognizing the Buddha as a son, they are freed from earthly desire (they reach the Second Path). The claimed kinship becomes a vehicle of detachment.

Relationship with the axis of resilience and with the level of belonging

Axis of resilience: The Brahmin and his wife show emotional resilience – they do not hold back mourning for an absent child, but transform the encounter into joy and then wisdom. Their resilience is karmic: it is based on trust in a bond that transcends time.

Level of belonging (third level of the path: ethical choices and paradoxes of identity):

- Here membership is no longer tribal (blood family) nor contractual (alliance). It is ontological: one belongs to those with whom one shares a history of births.

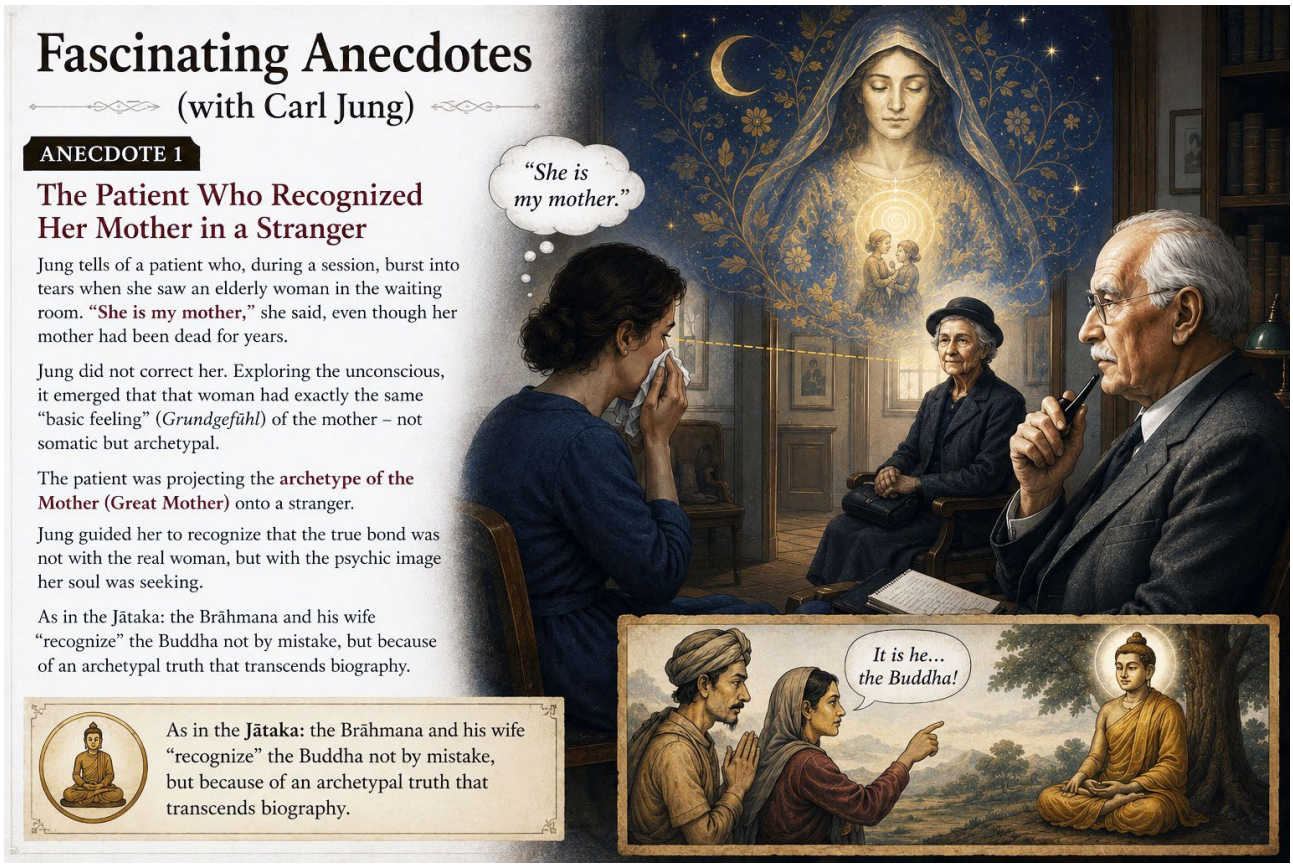
- The ethical paradox: the Buddha chooses to honor the couple's claim, but in a way that leads them beyond family attachment. To truly belong means to be ready to let go of the illusion of possession.

Compelling anecdotes (with Karl Jung)

Anecdote 1 – The patient who recognized his mother in a stranger

Jung tells of a patient who, during a session, burst into tears when she saw an elderly woman in the waiting room. "She's my mother," he said, even though he knew his mother had been dead for years. Jung did not correct it. Exploring the unconscious, it emerged that this woman had exactly the same "basic feeling"

(Grundgefühl) as her mother – not somatic but archetypal. The patient was projecting the archetype of the Mother (Great Mother) onto a stranger. Jung guided her to recognize that the true link was not with the real woman, but with the psychic image that her soul was seeking. As in the Jātaka: the Brahmin and his wife "recognize" the Buddha not by mistake, but by an archetypal truth that transcends biography.


Fascinating Anecdotes
(with Carl Jung)
ANECDOTE 1
The Patient Who Recognized Her Mother in a Stranger
Jung tells of a patient who, during a session, burst into tears when she saw an elderly woman in the waiting room. "She is my mother," she said, even though her mother had been dead for years.
Jung did not correct her. Exploring the unconscious, it emerged that that woman had exactly the same "basic feeling" (Grundgefühl) of the mother – not somatic but archetypal.
The patient was projecting the archetype of the Mother (Great Mother) onto a stranger.
Jung guided her to recognize that the true bond was not with the real woman, but with the psychic image her soul was seeking.
As in the Jātaka: the Brāhmana and his wife "recognize" the Buddha not by mistake, but because of an archetypal truth that transcends biography.
As in the Jātaka: the Brāhmana and his wife "recognize" the Buddha not by mistake, but because of an archetypal truth that transcends biography.
"She is my mother."
It is he... the Buddha!

The image of Anecdote 1 builds a real initiatory scene, where the boundary between psychology, symbol and archetypal memory dissolves. At the center there is not simply a patient who "gets the wrong person", but the manifestation of a deeper psychic reality: the recognition of an eternal image that crosses contingent forms.

The composition is divided into two symbolic poles:

on the left the world of speech, confession and conscience;

on the right, the world of the archetypal image and the unconscious.

The patient, bent over in tears, looks at the unknown elderly woman in the waiting room. The golden line that connects their gazes suggests that what is happening is not a simple perceptual error, but an "invisible current" between two levels of being. Above them appears the luminous figure of the Great Mother: not a concrete person, but a symbolic field that envelops both.

The presence of Carl Jung on the right is significant: he does not interrupt the patient's experience with a rational correction. He doesn't say, "That's not your mother." Jung understands that the psyche does not operate according to the logic of age, but according to profound images that precede individual identity. The real mother is dead, but the maternal archetype continues to live and to look for forms in which to manifest itself.

The image renders this Jungian point very well: the patient does not see "a woman", but recognizes an inner atmosphere, a "Grundgefühl", an original feeling. It is the return of the Mother as the eternal structure of the psyche.

The symbolism of the Great Mother

The archetypal figure in the background has cosmic characteristics:

- the serene face,
- the starry veil,
- plant ornaments,
- the golden light that contains two embracing figures.

This Mother is not only the biological mother: she is the principle of nourishment, belonging and origin. The image suggests that every concrete mother is only a "door" through which something older and more universal appears.

Here Jungian thought surprisingly meets the Buddhist world of the Jātaka.

Comparison with the Sāketa-Jātaka (Jātaka 68)

In the Jātaka Tales, the Brahmin and his wife see the Buddha and immediately recognize him as a lost son. There, too, outwardly, the recognition is "false": the Buddha is not biologically their son.

Yet the story does not treat this as a simple psychological error.

At the heart of Sāketa-Jātaka is the idea that deep bonds span many lifetimes. Recognition arises from an invisible karmic and spiritual continuity. The Buddha explains that in previous existences there had been genuine family relationships between them. So what emerges is not pure illusion, but deep memory of being.

The image of the Jungian anecdote reproduces this structure almost perfectly:

Jung	**Sāketa-Jātaka**
The patient recognizes the mother in a stranger	Parents recognize their child in the Buddha
The bond is archetypal	The bond is karmic
The collective unconscious preserves eternal images	The continuum of lives preserves deep relationships
Recognition surpasses biography	Recognition surpasses the single incarnation

The main difference is metaphysical:

- Jung interprets the phenomenon in psychological and symbolic terms;
- the Jātaka interprets it in karmic and ontological terms.

But both visions agree on one decisive point: the authentic relationship does not coincide with the external appearance.

The apophatic dimension of the image

There is also a deeply apophatic element, close to negative theology: what unites people cannot be fully defined.

The mother is not "that woman". The child is not "that body". True kinship is not empirical.

The image suggests that deep identity emerges precisely when ordinary categories fail. The patient cries because the unconscious breaks the social language of separation. For a moment, she perceives an underground continuity of being.

In this sense, the visual work becomes almost a meditation on the mystery of relationship: we never really see others as isolated individuals, but as bearers of archetypal forms, invisible memories and ancestral references.

Concluding Comment

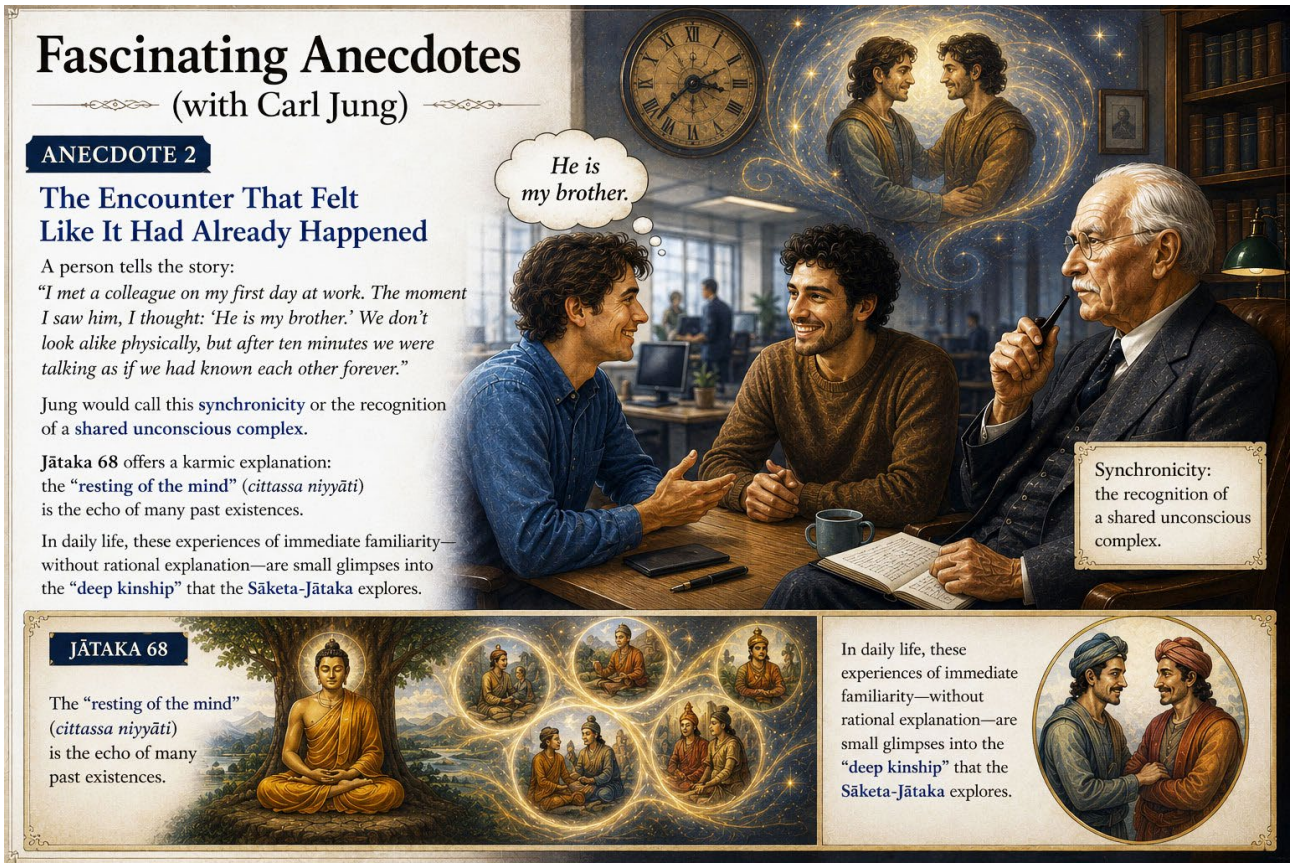
The image manages to blend three levels:

1. psychological (archetypal projection),
2. spiritual (the invisible continuity of bonds),
3. symbolic-poetic (the cosmic Mother who envelops the scene).

The result is a representation that is very faithful to both the spirit of Jung and the depth of the Sāketa-Jātaka: both suggest that there is a "kinship older than blood", a memory of the soul that recognizes even before the mind understands.

Anecdote 2 – The meeting that seemed to have already been experienced

One person says: "I met a colleague on my first day of work. As soon as I saw him, I thought, 'This is my brother.' We don't look like each other physically, but after ten minutes we were talking as if we had known each other forever." Jung would call this synchronicity or recognition of a shared unconscious complex. Jātaka 68 offers a karmic explanation: the "resting mind" (cittassa niyyāti) is the echo of multiple past existences. In everyday life, these experiences of immediate familiarity – without rational explanation – are small glimpses of the "deep kinship" that the Sāketa-Jātaka thematizes.


Fascinating Anecdotes
(with Carl Jung)
ANECDOTE 2
The Encounter That Felt Like It Had Already Happened
A person tells the story:
"I met a colleague on my first day at work. The moment I saw him, I thought: 'He is my brother.' We don't look alike physically, but after ten minutes we were talking as if we had known each other forever."
Jung would call this synchronicity or the recognition of a shared unconscious complex.
Jātaka 68 offers a karmic explanation: the "resting of the mind" (cittassa niyyāti) is the echo of many past existences.
In daily life, these experiences of immediate familiarity—without rational explanation—are small glimpses into the "deep kinship" that the Sāketa-Jātaka explores.
He is my brother.
Synchronicity: the recognition of a shared unconscious complex.
JĀTAKA 68
The "resting of the mind" (cittassa niyyāti) is the echo of many past existences.
In daily life, these experiences of immediate familiarity—without rational explanation—are small glimpses into the "deep kinship" that the Sāketa-Jātaka explores.

The image of Anecdote 2 develops a very different theme from the first: not the return of the archetypal Mother, but the mystery of immediate familiarity. Here the center of the experience is not mourning, but the sudden recognition of a deep closeness between strangers.

The entire visual composition is constructed as a meditation on time, invisible memory, and the possibility that some human encounters precede conscious biography.

Symbolic structure of the image

The image is organized into three layers:

1. the daily plan (the office and the first meeting),
2. the psychological-archetypal level (Jung and synchronicity),
3. the karmic and transpersonal plane (the Jātaka 68).

The central scene shows two men sitting at a table conversing with surprising naturalness. Their bodies are relaxed, their gazes open, their smile spontaneous. Nothing appears dramatic: it is precisely this normality that makes the experience more enigmatic.

The comic "This is my brother" should not be interpreted literally. It is a symbolic language: the subject perceives something intimately familiar in the other, as if a relationship pre-existed the encounter.

A second image appears above the two men: they embrace each other in a golden cosmic space, surrounded by luminous spirals. This visual doubling is fundamental:

on the ground floor there are two colleagues;

In the deep plane there are two beings already linked by an invisible continuity.

The image thus suggests that the empirical encounter is only the surface of an older relationship.

Jung's role

The figure of Carl Jung is placed laterally, almost as a contemplative witness.

Jung does not dominate the scene: he observes.

This is important symbolically. He represents consciousness that tries to interpret events that escape ordinary causality. The box on synchronicity ("the recognition of a shared unconscious complex") introduces his perspective:

not all relationships are born in the present; some seem to emerge from already predisposed psychic structures.

For Jung, such experiences can indicate:

an archetypal resonance,

a shared complex,

or a significant synchronicity.

Synchronicity, in this context, is not magic: it is the significant coincidence between inner states and outer realities, devoid of obvious mechanical cause.

The two men do not know each other, but they recognize each other.

The symbolism of time

One of the most powerful elements of the image is the clock suspended above the scene.

It suggests that the phenomenon is about time itself:

the present seems to contain the past,

the instant brings with it something ancient,

the "first meeting" appears already memorized in the soul.

The luminous spirals reinforce this idea of non-linear temporality. They look like karmic threads or circuits of deep memory.

The visual image states: what seems new may just be a return.

Comparison with the Sāketa-Jātaka (Jātaka 68)

The parallel with the Jātaka Tales is extremely precise.

In the Sāketa-Jātaka, the Buddha meets an elderly couple who immediately recognize him as their sons. There, too, there is no rational justification:

there is no biological kinship,

there is no shared historical memory,

yet a feeling of absolute intimacy emerges.

The Buddha explains the phenomenon through karma and previous lives: deep bonds do not begin in the present life.

The image of anecdote 2 translates this insight into a modern, psychological form.

Anecdote 2	Sāketa-Jātaka
Two strangers feel like brothers	Two strangers feel the Buddha as a son
Immediate familiarity	Instant recognition
Jungian synchronicity	Karmic Continuity
Shared unconscious complex	Past Life Bonding
Implicit psychic memory	Implicit Karmic Memory

The difference is mainly interpretative:

- Jung remains in the symbolic language of the psyche;
- the Jātaka speaks of real existential continuity through rebirths.

But the experiential core is surprisingly similar: the soul recognizes before the mind understands.

The "deep kinship"

The most important expression of the image is probably "deep kinship".

It suggests that humans may be connected by something more original than genealogy. Not simple friendship, not casual attraction, but a form of ontological consonance.

In the narrative Buddhism of the Jātakas, this kinship derives from shared lives. In Jung, it derives from the collective unconscious and relational archetypes.

In both cases, individual identity appears incomplete: the human being carries within himself traces of previous relationships.

Apophatic dimension

The image also has a strong apophatic dimension.

It doesn't really explain the phenomenon: it guards it.

The cosmic spirals, the luminous auras and the suspension of time indicate that the mystery cannot be reduced to either psychology or metaphysics.

The profound recognition remains ineffable.

The other suddenly appears "familiar" not because he is conceptually identified, but because something is silent and resonates simultaneously in the interiority.

It is knowledge without a concept.

Concluding Comment

The image of Anecdote 2 manages to transform a common experience — "it seems to have known you forever" — into a philosophical meditation on time, memory and the continuity of being.

The connection with the Sāketa-Jātaka is particularly successful because it shows how different cultures have tried to interpret the same human enigma: why do some encounters seem to return?

Jung responds by talking about synchronicities and archetypes. The Jātaka responds by talking about karma and previous lives.

But both traditions converge in the same poetic intuition: some beings do not meet for the first time—they find each other.

Carousel Table – Jātaka 68 (Sāketa-Jātaka) with Jungian Integration

Slide	Title (from the image)	Scene / visual description	Narrative anecdote (Jātaka 68)	Jungian Reference / Psychological Anecdote
Cover	*Cosmic recognition*	The Buddha seated in lotus, in the center. On the sides, the Brahmin and his wife embrace his feet. Behind it, a mandala of 3000 human figures (shared births). Above, the room in Pali writing.	The Buddha reveals that in 1500 births he was raised by this man and in 1500 by this woman. The cover sums up the whole paradox.	**The Self as temporal totality.** Jung: The Self is not just here and now, but includes all psychic "past lives" – the archetypal layers that we recognize in intense encounters.
1	*The Buddha entering Sāketa*	Gate of the city of Sāketa at sunset. The Buddha walks with the disciples. An old Brahmin rushes towards him with open arms.	The Brahmin leaves the city and meets the Buddha at the entrance. He does not hesitate: he runs, crying with joy.	**Synchronicity as a scheduled meeting.** Jung: Some encounters are not random but "significant coincidences" – the Brahmin did not know that the Buddha would come, but his unconscious was waiting for him.
2	*Brahmin hugs Buddha's feet*	Close-up: the Brahmin on his knees clutching the ankles of the Buddha. The calm	The Brahmin exclaims, "Son, why haven't you been seen	**Projection of the archetype of the Son.** Jung: The old man projects onto the

Slide	Title (from the image)	Scene / visual description	Narrative anecdote (Jātaka 68)	Jungian Reference / Psychological Anecdote
		Buddha, hand raised in blessing.	all this time?" The Buddha does not correct him.	Buddha his need for a spiritual son to guide him in old age. The Buddha accepts projection without identifying himself.
3	*"Why didn't you let us see you?"*	The Brahmin looks down on the Buddha, holding his robe. The face of the serene Buddha. A monk behind seems perplexed.	The Brahmin's affectionate rebuke – a question that sounds absurd (the Buddha was never his son in this life).	**Transference and countertransference.** Jung: In analysis, the patient often attributes past familiar roles to the analyst. The analyst does not deny but welcomes, to explore the archetypal root.
4	*The Brahmin leads the Buddha home*	The Brahmin holds the Buddha's hand, walking towards a modest house. The disciples follow. Curious neighbors at the doors.	The Brahmin leads the Buddha to his home. His wife waits for him on the threshold.	**Hospitality as a rite of recognition.** Jung: The act of "bringing home" someone means integrating them into one's psyche. The Brahmin is preparing a symbolic family initiation.
5	*The Brahmin's wife greets him on the doorstep*	On the threshold, the old woman falls at the feet of the Buddha. He bends down with compassion. Behind, the dark interior with oil lamps.	His wife cries: "My son, where have you been? Is it not the duty of children to comfort their parents in old age?"	**The Soul of the Elderly.** Jung: The wife is the soul (soul) of the Brahmin – together they form a whole. The Buddha is the "divine child" who heals unity.
6	*"Your brother has arrived" – biological children meet the Buddha*	At home, the couple's adult children bow to the seated Buddha. Some are confused. The Buddha smiles. Food on banana leaves in close-up.	His wife calls his children and says, "Your brother is back!" Biological children greet the Buddha as a brother.	**Archetypal vs. biological brotherhood.** Jung: The experience of the "inner brother" (the spiritual twin) can be more real than the blood experience. Many initiatory groups

Slide	Title (from the image)	Scene / visual description	Narrative anecdote (Jātaka 68)	Jungian Reference / Psychological Anecdote
				use the metaphor of brotherhood.
7	*The family meal*	The Buddha on a low seat, the disciples around. The elderly couple serves rice and vegetables. The biological children sit next to each other. Warm light of lamps.	After the reception, the couple offers a meal. The Buddha eats and then he will teach.	**The meal as communion.** Jung: The shared meal is a symbol of individuation – one incorporates the Other as part of oneself. The Buddha accepts food, symbolically accepting kinship.
8	*The Buddha recites the Sutta on old age*	The Buddha teaches, hand in the mudra of speech. The couple listens in Anjali. Above them, evanescent images of withering leaves and lamps going out.	After the meal, the Buddha recites the discourse on old age and impermanence to the couple.	**Memento died as a healing.** Jung: confronting one's own mortality dissolves childhood projections. The Buddha does not give what the Brahmin wants (an eternal son), but what he needs (the wisdom of the end).
9	*The couple reaches the Second Path*	The couple sits cross-legged, eyes closed, serene smiles. A golden light emanates from their hearts. The Buddha observes pleased.	At the end of the talk, both reach the Second Path (partial non-return).	**Transformation of libido.** Jung: The energy first invested in filial attachment is "sublimated" into spiritual awareness. The Buddha does not sever the bond – he transfigures it.
10	*Buddha returns to Añjanavana – the confusion of the monks*	The Buddha walks towards the monastery in the woods. In the Hall of Truth, the monks are arguing animatedly. One raises a questioning finger.	The monks get together and wonder: how can the Buddha accept being called a son by strangers, when everyone knows	**Conflict between consciousness and the collective unconscious.** Jung: What the ego knows (biographical facts) can be disproved by a deeper truth (the collective unconscious

Slide	Title (from the image)	Scene / visual description	Narrative anecdote (Jātaka 68)	Jungian Reference / Psychological Anecdote
			that his father is Suddhodana?	that recognizes karmic ties).
11	*Buddha Reveals 3000 Past Births – Visualization*	The Buddha under a bodhi tree. Behind him, a circular mandala of 3000 small human figures in three circles: father/uncle/grandfather for the Brahmin, mother/aunt/grandmother for the wife.	The Buddha explains, "In 1500 lifetimes I was raised by this man, in 1500 by this woman. They are right to call me son."	**The unconscious as an archive of past lives.** Jung: The personal unconscious rests on archetypal layers that contain all possible human relationships. The "memory" of 3000 births is the experience of archetypal depth.
12	*The Brahmin as father / uncle / grandfather – triple digits*	The same man in three poses: on the left a young father with a child, in the center a middle-aged uncle, on the right an old grandfather blessing. A golden thread connects them.	The Buddha specifies: this man was my father in 500 births, my uncle in 500, my grandfather in 500.	**The archetype of the masculine that nourishes (Father, Uncle, Grandfather).** Jung: Variations are all manifestations of the same positive paternal complex. The unconscious does not distinguish between biological roles, but between psychic functions.
13	*Brahmin's wife as mother/aunt/grandmother*	Similar triptych of the woman: young mother breastfeeding, aunt teaching, grandmother caressing a child's head.	The wife was my mother in 500 lives, my aunt in 500, my grandmother in 500.	**The Great Mother in her three ages.** Jung: The archetypal Mother manifests herself as a nurse (mother), educator (aunt), and wise (grandmother). The Buddha is the eternal son who receives care from all three.

Slide	Title (from the image)	Scene / visual description	Narrative anecdote (Jātaka 68)	Jungian Reference / Psychological Anecdote
14	*The Buddha recites the verse*	Close-up of the Buddha reciting: "The man thy mind rests on..." The words in Pali float like luminous letters. Abstract background of light.	The concluding stanza: "The man in whom your mind rests, with whom your heart is satisfied at first sight – put your trust in him."	**Trust not as a belief but as an unconscious recognition.** Jung: The "resting mind" (cittassa niyyāti) is the state in which the ego ceases to resist the archetype. It is the abandonment to synchronicity.
15	*The Resolution – monks bowing in understanding*	In the Hall of Truth, the monks bow to the Buddha, hands joined. One cries with gratitude. The elderly couple on the threshold also bows.	The monks understand that true kinship is not of blood but of karman. The story is over.	**The integration of shadow.** Jung: Initially, the monks projected their confusion onto the Buddha (the shadow of doubt). In the end, they accept that their biological knowledge was limited – they integrate the paradox.
16 (bonus)	*Archetypal recognition – Jungian layer*	Two intertwined circles: one labeled "biological family" (Suddhodana, Māyā), the other "karmic family" (the Brahmin and his wife). At the intersection, the Buddha with a lotus. Labyrinthine background of many lives.	The Buddha accepts both families as true. There is no contradiction, only different levels of truth.	**The coiunctio oppositorum (union of opposites).** Jung: The coincidence of opposites (biological vs. karmic) is a symbol of the Self. The Buddha is the point at which the two truths hold together without conflict.
17 (bonus)	*The Transformative Embrace – Axis of Resilience*	The same embrace as on slide 2 seen from above: the Brahmin's arms around the Buddha's ankles become a circle of light, from which a lotus is born. The Buddha's feet are bright, not dirty.	The embrace that seemed to be possession (claiming a child) becomes a vehicle of liberation. The couple reaches	**The alchemical transformation of the libido.** Jung: The energy that is "black" (possessive) in attachment becomes "golden" (spiritual) through conscious

Slide	Title (from the image)	Scene / visual description	Narrative anecdote (Jātaka 68)	Jungian Reference / Psychological Anecdote
			enlightenment soon after.	acceptance. The embrace is the alchemical vessel.

Concluding note on level 3 (identity paradoxes):

The Sāketa-Jātaka shows that identity is not a given (I am the son of X) but a process of mutual recognition in deep time. The Buddha can be at the same time the son of Suddhodana and the son of the Brahmin because kinship is a psychic and karmic event, not a biological one. This sets the stage for Jātaka 69 (the next one), where the paradox will become even more acute.

9. 69 – Visavanta-Jātaka (The Serpent That Does Not Withdraw Venom)

- Essential scene: a venomous snake bites a man. Threatened with death, he refuses to suck the poison – he cannot undo the action already done, nor betray his own nature.

- Function in the level: ethical paradox – consistency with one's own nature (even "evil" in human eyes) is superior to an impossible reparative action. Ontological identity prevails over social utility.

Here is the full analysis of the Jātaka 69, with the required integration.

- Synopsis of the plot:

A man is bitten by a venomous snake. The relatives call a doctor (the Bodhisatta), who offers two options: treat the bite with traditional antidotes, or capture the snake and force it to suck its venom out of the wound. Relatives choose the latter. Once the snake is captured, the doctor orders it to take back the venom. The snake categorically refuses, stating that it has never taken the venom once injected and never wants to do so. The doctor then lights a fire and gives him an ultimatum: either he sucks the poison or he dies in the flames. The snake, in order not to betray its nature, chooses to advance towards the fire. The doctor, hit, blocks his way, treats him with herbs and spells, saves the man and finally frees the snake, warning him not to do any more harm.

- Dramatic Texture:

- Characters: The doctor (Bodhisatta), the poisonous snake, the bitten man, relatives.

- Conflict: It is not between the snake and man, but between the human will (the doctor, the relatives) that demands an "unnatural" reparation (taking back the venom) and the ontological coherence of the snake, which opposes it. It is a conflict between social utility and essential identity.

- Turning point: The fire challenge. The threat of death does not break the snake's resolve; on the contrary, it crystallizes it in a tragic and conscious choice. The turning point is the movement of the snake towards the flames.

- Outcome: The snake "wins" morally. Its integrity forces the doctor (a wise figure) to change strategy. The physician recognizes the superiority of that consistency, saves both sides (the man and the snake), and does not punish the snake, but instructs and frees it.

- Explicit teaching:

The story is narrated by the Buddha to illustrate the conduct of the elderly Sāriputta, who, having once renounced rice cakes for a personal vow, never touched them again, not even at the risk of his life. The lesson is: "When you have let go of something, you never take it back". It is a praise of monastic consistency and resolve.

- Implicit teaching (the ethical paradox):

The story goes far beyond the disciplinary anecdote and digs a philosophical abyss.

1. The irreversibility of the act and of nature: The action of the snake (injecting venom) is not a correctable error, but the very expression of its nature. "Sucking the poison" would not be a reparative action, but an annulment against nature, a negation of oneself. The snake is not "evil", it is poisonous. His identity is an ontological datum, not a moral judgment.

2. Ontological coherence superior to social utility: The request of the doctor and relatives is socially useful (saving a man) but ontologically absurd (asking a snake not to be so). The snake embodies absolute integrity, a radical "no" that does not allow compromises, even at the cost of one's life. His ethics is not that of the common good, but of authenticity.

3. True wisdom knows how to stop: The wisdom of the Bodhisatta does not lie in coercing, but in recognizing the deep nature of the other. He learns from the serpent. His final action is not a victory, but an acknowledgment of the mystery before him.

- Relationship with the axis of resilience and the level of belonging:

- Resilience: The snake is the emblem of a resilience rooted in being, not in having or doing. Its ability to resist is not flexibility or adaptation, but a rigid, inflexible adherence to its essence. He finds his strength not in changing to survive, but in dying (or risking death) to remain himself.

- Membership level: Membership here is total and vertical. The snake does not belong to the human community, nor to its logic. He belongs exclusively to his own nature, to a cosmic order that transcends him and that he embodies without compromise. It is the individual's belonging to his or her deepest Self, as opposed to the demands of a horizontal social belonging.

- Jungian anecdotes and daily life:

For Jung, the snake is a primordial symbol of the Self, of the unconscious psychic totality, both in its creative and destructive dimension, of healing (the caduceus) and of danger. The Visavanta-Jātaka is a powerful parable of the process of individuation.

The bitten man represents the ego wounded by a very powerful unconscious content (the venom of the Serpent). The immediate reaction of consciousness (relatives, the doctor) is to want to "put back in" the content, to cancel the irruption of the unconscious, to force the Shadow or the Self to withdraw. It is an attempt to "remove" what has emerged.

The snake refusing to take back the venom is the exact opposite of repression. The unconscious, once manifested, cannot be "un-lived". You cannot dis-inject an experience. Poison, in Jungian terms, is the dangerous gift of the Self: it upsets the balance of the Ego, it wounds it, but it is also the way to a new totality. The Serpent who says "no" is defending the sacredness and irreversibility of the psychic process. He prefers death (annihilation of the ego) rather than the betrayal of his inner truth. The wisdom of the Bodhisatta-physician is that of the good analyst: he does not force the unconscious to withdraw, but "bars the way" to total catastrophe, uses "herbs and spells" (the therapeutic method, dialogue, the temenos of the setting), and integrates the content to heal man. Then, in an act of profound wisdom, he frees the snake, recognizing its autonomy and sacredness. In everyday life, it is the dilemma of those who cannot "go back" after a shocking discovery about themselves: "Since I understood this about myself, I can no longer pretend nothing has happened". The snake is that inner voice that, faced with the temptation of a compromise that would betray our most authentic essence, whispers: "Better consistency with what I am, even if it costs me dearly".

The following two anecdotes, profoundly Jungian, illuminate the paradoxical core of the Visavanta-Jātaka in our daily lives.

Anecdote 1: The patient who could not forgive himself

A Jungian analyst tells the case of a man, let's call him Marco, who in his youth had betrayed a trusted friend, indirectly causing his professional failure and the breakup of his marriage. Twenty years later, Marco was a successful, respected, seemingly upright man. But he was haunted by a recurring dream: a black snake stared at him motionless, never attacking him, only staring at him with eyes that shone like coals. In therapy, Marco's every attempt to "suck the poison" – that is, to find ways to repair, apologize, compensate – crashed against a wall. The friend had refused any contact. He had left. There was no possibility of social redemption.

Desperate, Marco wanted to "forgive himself", but he couldn't. The analyst, recognizing the dream serpent as the embodiment of his Shadow, said something shocking to him: "Maybe you don't have to forgive yourself. Maybe the snake is not your enemy, but your integrity. Perhaps sucking the poison would be the ultimate betrayal: watering down the gravity of what you have done to be more comfortable with it. The snake staring at you is your soul refusing to lie about who you have been."

Marco remained silent for many sessions. Then, one day, he said, "I always thought I had to get rid of guilt. But that guilt is the only thing that keeps me honest. If I lost it, I would be really lost." At that moment, he stopped trying to "suck up the poison." He kept it with him, like the serpent advancing towards the fire. He began to accept that his identity contained that irremediable gesture, and that true consistency was not to erase it, but to live its weight without discounts. The snake's dream changed: in the last session, the black snake slowly moved away into the grass, no longer threatening, but free. And Marco, in some strange and paradoxical way, was too.

Jungian connection: The Shadow (Mark's betrayal, the serpent) cannot be removed. To attempt to "suck the poison" – with excuses, repressions, spiritual self-consolations – is a betrayal of the Self. Individuation is not becoming good and innocent, but whole, and this means carrying one's Shadow without pretense. The

serpent who stares at Mark is the inner judge who does not condemn, but bears witness to the truth. And when the truth is accepted unreservedly, the serpent breaks free.

Anecdote 2: The half-told truth – the poison of the word

There is a famous anecdote, often cited in Jungian circles and attributed to Marie-Louise von Franz, although it is not found exactly in a single text. I report it as a psychological parable.

A young woman was in serious conflict with her mother. The mother, elderly and despotic, manipulated her daughter by leveraging a sense of guilt. The daughter, after years of analysis, decided to tell her mother a necessary and terrible truth: "Mom, I don't love you. I never loved you. I just feared and hated you. I understood it here, in this path". He said it calmly. The mother, devastated, cried silently for days. Then he fell ill.

The daughter, terrified of the damage done, went back to the analyst and said: "I have to withdraw everything. I'll tell her that it wasn't true, that it was just anger, that I love her." He wanted to suck up the poison of truth, because its effect had been devastating. The analyst stopped her: "You didn't spread poison. You have spoken a truth that has been brewing for a lifetime. The poison was not in the word, but in the relationship. You have only brought to light what was already there, hidden. If you now go back and water down the truth, you will not save your mother: you will take away from both of them the only possibility of a real relationship. That truth, terrible as it is, is the foundation on which it can be built. A love, if it is ever born, can only be born from here. From this desert, not from the false oasis."

The woman did not withdraw her speech. Her mother, after months of pain, stopped manipulating her. He began to treat his daughter with a cold but genuine respect that he had never had. They did not become friends. But they stopped poisoning each other with fiction. The daughter, years later, said: "I have learned that the truth is like the venom of the snake: once you say it, you cannot put it back in. But if you keep it out, it burns and cleanses. If you swallow it, it kills you."

Jungian connection: The word of psychological truth (logos) is like the venom of the snake: a pharmakon, venom and medicine together. The desire to "withdraw" it is the compromise of the Person, the social mask that wants peace at any cost. But the Self demands that the truth remain told, even if it hurts. Because the truth is not "good" or "bad": it is true. And only what is true can be integrated. The mother and daughter, in the end, are not happy, but they are true for each other. The serpent chose fire, and fire burned the lie.

These anecdotes show how the snake's refusal to suck up the poison is not stubbornness or cruelty, but the highest form of respect for the truth: the truth of what one has done, or what one is. And the true healer, like the Bodhisatta, does not force the poison to return, but finds another way, longer and wiser, which honors both the victim and the consistency of the Shadow.

Video post: https://giusegugliottaapocalisse.blogspot.com/2026/05/visavanta-jataka-69-il-serpente-che.html

https://giusegugliottaapocalisse.blogspot.com/2026/05/visavanta-jataka-69-serpent-who-chose.html

https://youtu.be/0qVNbUHsmZU

Carousel Table 9. 69 – Visavanta-Jātaka with Jungian integration

Slide	Title	Scene / Visual Description (from the prompt)	Narrative anecdote (Jātaka 69)	Jungian Reference / Psychological Anecdote
0 (Cover)	**The threshold of paradox**	A majestic snake stands in front of a wall of flames. The open hand of the Bodhisatta, in the gesture of "do not be afraid", bars the way to death and at the same time honors the mystery. In the background, a torn wedding veil (Jātaka 67) and a dry branch of a poisonous tree (Jātaka 68). A drop of poison suspended between the tusk and the palm. Gold, indigo, ember tones.	—	The three Jātakas of the level are three veils on the face of identity. The cover must evoke, without explaining, the paradox of a poison that cannot be withdrawn and a wisdom that protects the Shadow rather than destroys it.
1	**The bite – Irruption of the unconscious**	A man on the ground in a sunny village, his ankle swollen. The snake is still half-wrapped near him. Relatives rush through the dust. Cinematic light, warm and dramatic tones.	"A peasant was bitten by a snake; without delay his relatives hurriedly went to the doctor."	The ego (the farmer) is wounded by a deep content (the bite). The irruption of the Self-Serpent tears apart normality. The psyche

Slide	Title	Scene / Visual Description (from the prompt)	Narrative anecdote (Jātaka 69)	Jungian Reference / Psychological Anecdote
				cannot ignore the event: the poison is already inside.
2	**The request of relatives – The panic of the ego**	Excited circle around the doctor and the captured snake. Fingers pointed with anger and fear. The Forked Stick holds the animal in place. The snake's gaze is of an ancient and indomitable calm.	The Bodhisatta asked, 'Should I extract the poison with antidotes or have the snake caught and suck it out?' They answered, 'Catch the serpent.'	The collective conscience (relatives, the social Person) wants to erase the symptom in the most blatant way: to force the Shadow to withdraw what it has projected. It is an attempt at forced removal.
3	**The ultimatum – The trial by fire**	Close-up of the Bodhisatta doctor pointing to the crackling fire. In front of him the snake raises its head, eyes reflecting the flames. Intense chiaroscuro, spiritual tension.	"The doctor lit a fire with wood and said to the snake, 'Either you suck the poison, or you go into the fire.'"	Conscience tries the ultimate blackmail: deny the inner truth or die. It is the moment in which the Ego measures the Shadow with its fear of dissolution. But the Shadow has its own law.
4	**The "no" of the Shadow – The integrity of the Serpent**	The snake in clear fire stands in front of the flames. No aggression, no plea. Just an absolute, almost regal determination. The fire in the background becomes abstract and threatening.	"'How? Take back the poison I've already poured! I never did and I never will.'"	The rejection of the snake is not obstinacy, but an ontological statute. The Shadow cannot be made unlived. The unconscious does not allow itself to be controlled by the Ego. This "no" is the fidelity of the Self to its deepest nature.
5	**Towards the flames – The choice for authenticity**	Angle from below. The snake deliberately crawls towards the fire that roars dangerously close. The doctor's hand, blurred in the foreground, is about to spring forward and stop him.	"'Even if the flames are my downfall, I will not take back the poison I poured out. Death is more welcome than a life bought with weakness!' And he moved towards the fire."	The willingness to "die" in order not to betray oneself is the central act of individuation. The serpent accepts the symbolic stake rather than a false reparation. It shows the ego that identity is more valuable than survival.
6	**The Bodhisatta Intervenes – Wisdom**	The doctor's hand blocks the way to the snake just a breath away from the flames. The snake turns, the eye meets that	"The doctor blocked his way..."	The true healer does not win over the Shadow, but learns from it. He recognizes the sacred

Slide	Title	Scene / Visual Description (from the prompt)	Narrative anecdote (Jātaka 69)	Jungian Reference / Psychological Anecdote
	Recognizes the Mystery	of the man. A silent, unexpected agreement. The light gets warmer.		integrity of the mystery before him and reformulates the entire strategy. The Ego, instructed by the Self, changes its attitude: no longer domination, but relationship.
7	**The Real Remedy – Healing with Herbs and Mantras**	The kneeling doctor applies herbs to the wound of the now calm man. Luminous symbols float in the air like visible prayers. The snake is gently held next to them.	"… and he drew out the poison with herbs and spells, and the man became healthy again."	Integration is not about erasing the poison, but about transforming it. Herbs and mantras are the therapeutic work, the transcendent function that unites opposites. Poison becomes medicine. The victim and the snake coexist in a sacred space.
8	**Liberation – Letting Go of the Shadow with Respect**	The gentle hands of the Bodhisatta release the snake on the green earth, far from the village. The animal's body flows away like dark water. The sun between the foliage blesses the scene.	"Then he instructed the serpent in the Precepts, and delivered him, and said, 'Henceforth do no one harm.'"	Freeing the snake means recognizing the Shadow as a living and autonomous part of the psyche, not to be exorcised but to be blessed. The last act of the essay is a gesture of cosmic belonging: protect your nature, but don't hurt.
9	**Jungian anecdote – The patient who could not forgive himself (Marco)**	Double exposure: a modern man looks at his hands full of regret; Next to it, his dream: a huge black snake stares at him without attacking him. Between them a reflection as of a mirror, man sees his own soul.	*No direct reference to the ancient plot.*	Marco wants to "suck up the poison" of past betrayal, to repair at all costs. The snake in the dream is the Shadow that refuses to lie. The analyst teaches him that guilt is not the enemy, but his integrity. Accepting it is the only way.
10	**Jungian anecdote – The half-told truth (mother and daughter)**	Two women in a bare room. The oldest cries, the youngest trembles but remains standing. Between them, a word – "Truth" – suspended like a snake's remain, both acid and	*No direct reference to the ancient plot.*	The daughter tells her mother a terrible truth and then wants to withdraw it. The analyst stops her: "The poison was not in the word, but in the relationship.

Slide	Title	Scene / Visual Description (from the prompt)	Narrative anecdote (Jātaka 69)	Jungian Reference / Psychological Anecdote
		medicinal. Edward Hopper atmosphere.		Withdrawing the truth now would be the real betrayal". The true word cannot be swallowed again. He heals only if he stays outside.
11	**The summary of Level 3 – The Shroud of Identity**	Archetypal still life on an ancient altar: a dry branch of the poisonous tree, a fragment of a wedding veil, a translucent snake pack. The three objects overlap like a shroud that reveals and hides a barely perceptible human form.	The three Jātakas are three edges of a single shroud: the beloved thief, the poisonous benefactor, the serpent that chooses fire.	Jung would call this shroud the imprint of the Self. The three stories do not explain identity, but veil and guard it. What we see is always the flip side of a mystery. Identity is a paradox that surrounds us.
12	**The Paradox of Identity – The Yin-yang of Being**	A heart half flesh, half carved wood. From it, poisonous flowers and medicinal herbs grow together. Roots in the dark, leaves in the light. A tiny golden snake rests in the wooden ventricle. Alchemical illustration.	Poison and medicine are the same substance in three different stories.	Identity is not "good" or "bad", it is whole. The Jungian Self contains opposites. The snake that refuses to suck the venom is the same energy that, honored, becomes medicine. There is no healing without recognition of radical ambivalence.
13	**Making The Apophatic Gesture – The Knowledge That Is Silent**	An old Bodhisatta closes a disciple's lips with his finger. The disciple's eyes are wide open, filled with an understanding that is not thought. No word. A golden vibration starts from the point of contact. Zen ink, minimalist.	The Buddha does not explain the Jātaka, he just tells it. Sāriputta does not argue, renounces the cakes and is silent.	The mystery of identity cannot be told. The apophatic dimension is this: the truth appears when the concept stops. The finger on the lips is the beginning of true knowledge, the one that resonates without the need for words.
14	**The Ineffable – Something that is silent and resonates**	Vast and still lake. Mountain perfectly reflected in the water. A snake of mist glides across the surface without rippling it. The sound of silence becomes a visible vibration. Abstract, mystical landscape.	The serpent that goes towards the fire and the hand that stops it form an image that cannot be translated into morality.	It is the pure apophatic moment: a space in which the psyche recognizes something "familiar" without being able to name it. It is not an explanation, it is an echo. The image preserves the phenomenon, it does not explain it.

Slide	Title	Scene / Visual Description (from the prompt)	Narrative anecdote (Jātaka 69)	Jungian Reference / Psychological Anecdote
15	**The Keeper of the Mystery – Bodhisatta and Serpent**	The Bodhisatta and the great serpent sit opposite each other in a circle of endless dawn. On the snake's hood not an eye but a spiral galaxy. The Bodhisatta's hands in the mudra of not fearing. They are not two, but two aspects of a whole. Mandala style.	"Sāriputta was the serpent of that time, and I was the physician." The Buddha merges the two figures in the eternal return of the story.	The Self and the I, the serpent and the physician, Shadow and Wisdom are parts of the same whole. Individuation does not eliminate tension, but honors it in a cosmic embrace. True belonging is to this circle.
16	**Resilience as action rooted in inaction**	A path leads into an enigmatic forest. A single figure stands in the doorway, with a lantern whose flame is in the shape of a coiled snake. The light illuminates only one step. Caption: "Rooted in being, not doing."	The snake does not act to repair: it is. The doctor acts after recognising. Both are resilient because they are true to their nature.	Level 3 resilience is not adaptation, but vertical fidelity. One does not survive by changing to please, but by rooting oneself in one's essence. It is an "apophatic" resilience: it does not demonstrate, it stands.

Conclusion of Level 3: Ethical choices and paradoxes of identity

The third level of our journey closes without answers, but with a new posture. The three Jātakas have unhinged ordinary ethics, showing that the deepest choices are not measured by social utility but by ontological coherence. The woman who chooses the thief-son, the man who protects the poisonous tree, the snake who prefers fire to self-betrayal: all testify to a vertical belonging to the being that precedes and judges every horizontal belonging. Resilience here is not flexibility, it is absolute rooting in one's own nature, even when that nature hurts or appears incomprehensible.

Jungian Integration of the Layer: The Shroud of Identity

Jung would not have tried to explain these stories: he would have put them together as three dreams of a single dreamer. The thief, the poisonous tree and the snake are figures of the Shadow and the Self that the ego cannot suppress without amputating itself. The "shroud of identity" (slide 11) is the sheet that wraps and veils the living body of the psychic totality. Each Jātaka lifts a flap of it, showing not the face of the mystery, but its negative imprint. What unites the three stories is the paradox: identity is not a content, but an irreducible tension between opposite poles. And wisdom is not to dissolve that tension, but to inhabit it without tears.

The apophatic dimension: knowledge that is silent

And it is here that the Jatakas reveal their most silent and decisive layer. They don't really explain the phenomenon: they guard it. The circular structure, the absence of an unambiguous morality, the gesture that

withdraws before violating the mystery are all signs of an apophatic knowledge. Truth is not grasped by the concept: it suddenly appears "familiar" because something is silent and resonates simultaneously in the interior. It is a knowledge without a concept, which is possessed only when one stops wanting to extract it. The finger on the lips of the Bodhisatta, the silence of the serpent that does not argue but moves towards the fire, the gaze of the doctor that recognizes and frees: everything indicates that the mystery of identity remains ineffable, and that the highest wisdom is to know how to pause in that silence without breaking it.

Conclusion of Level 3: Ethical Choices and Paradoxes of Identity (Jātaka 67-69)

This level digs a deep furrow in ethical thinking, taking us far beyond conventional morality. The three Jātakas do not offer solutions, but expose identity enigmas that resist any easy categorization. Their strength does not lie in resolving a dilemma, but in forcing us to pause in the embarrassment of paradox.

- Jātaka 67 (The woman who chooses the thief). Here the affective identity (being a wife and mother) is temporally stratified. He saves the thief-brother-son, showing how loyalty does not follow a social hierarchy, but the trail of an older and more primordial affection. Vertical belonging (to the memory of the body and heart) prevails over horizontal belonging (to the current husband).

- Jātaka 68 (The man who cultivates the poisonous tree). The paradox is all in the explicit teaching not to destroy those who have done us good, even if they are now hostile to us. Identity is stratified over time: gratitude for the past creates an ontological bond that cannot be severed by a present conflict. It is a hymn to the complexity of relationships, where shadow and light coexist in the same object of love.

- Jātaka 69 (The serpent that chooses fire). The culmination of the ontological paradox. Identity is negative, defined by what cannot be done. The snake is consistent with its nature of "not being able to take back the venom". His ethics is not good, but authenticity. Belonging is total to oneself, in opposition to any social utility.

The Jungian integration of the level: the shroud of identity.

Jung would have looked at these three stories as a map of the process of individuation. The Self (the totality) presents itself to consciousness as a complex entity that the Ego cannot grasp with logic alone. The choices of women and men in 67 and 68 show how the Shadow (the thief, the ungrateful enemy) is inextricably intertwined with the light (the son, the benefactor). Wanting to eradicate the Shadow would mean destroying a part of one's history, amputating the Self. The snake of 69 is the perfect incarnation of this Shadow who, with an inflexible "no", claims its own ineluctable and sacred existence.

The apophatic dimension: knowledge that is silent.

And it is precisely here that the three Jātakas reveal their deepest nature, which eludes both psychology (Jungian or not) and metaphysics. They have a strong apophatic dimension. They don't really explain the phenomenon: they guard it. Their circular and paradoxical structure indicates that the mystery of identity – why we love those who betray us, why we are grateful to those who hate us, why we prefer death to betrayal of ourselves – cannot be reduced to a formula. It remains ineffable.

The truth is not revealed; it suddenly appears "familiar" not because we have conceptually understood it, but because something, in the depths of our interiority, is silent and resonates simultaneously with the incomprehensible choice of the protagonist. We recognize the paradox as our own. It is a knowledge without a concept, a knowledge that we possess only when we stop grasping it with the mind. The three stories, taken together, are like a treasure chest whose value is not in the content that can be extracted, but in the very act of preserving a mystery that, if opened with violence, would vanish. They teach us that the highest wisdom, sometimes, is to know how to pause in silence in the face of what cannot be said, only indicated.

Level 4 – Resilience and Renunciation as Inner Sovereignty (Jātaka 70–72)

Function in the path: the solution is not to fight deception from the outside, nor to choose between competing loyalties. It is detaching oneself from possessions, from oneself, from the expectation of gratitude. Resilience becomes a stable virtue, not a reaction.

10. 70 – Kuddāla-Jātaka

- Essential scene: private property is an obstacle to higher life. Self-conquest is the highest conquest. Sakka (king of the gods) builds a monastery for a sage and his community converted.

- Function in the level: positive model of renunciation – detachment from material goods generates divine and social support. Self-domination is the foundation of resilience.

Synopsis of the plot

The conquest

The Bodhisatta was born as a very poor gardener, nicknamed "Sage of the Spade" (Kuddāla), because his only possession was an old spade of blunt metal. He decides to become an ascetic, but six times he hides the spade and then, devoured by attachment, returns to take it back. On the seventh time, he understands that that object is the chain that keeps him tied to the world. He goes to the river, closes his eyes so as not to see where it falls, and throws it away forcefully. He lets out a roar of victory: "I won!" The king of Benares, who passes by after a battle, overhears him and questions him. The Bodhisatta explains that true conquest is not military conquest, but victory over inner greed. He preaches the truth, obtains supernatural powers, and converts the king and the entire army. Everyone follows him in his renunciation. Sakka, king of the gods, had Vissakamma build an immense Himalayan hermitage to accommodate the multitude. The Bodhisatta guides everyone to the ascetic life, attaining the highest spiritual realizations.

Dramatic Structure

- Characters:

- The Bodhisatta / Kuddāla (Sage of the Spade): the one who experiences the inner struggle between attachment and liberation.

- The Spade: it is not a character, but it is the true symbolic antagonist, the object that embodies the obstacle.

- The King of Benares: the temporal ruler, he represents worldly success that turns out to be in vain.

- Sakka and Vissakamma: the divine who responds to and supports authentic renunciation.

- Conflict: Conflict is not external, but entirely internal. It is the struggle between the mind of the Bodhisatta, who yearns for the ascetic life, and his "belly", the passionate and attached heart (greed) that brings him back to the spade six times.

- Turning point: The seventh attempt. The awareness that it is not enough to hide the object, it is necessary to sever the link at the root. The physical act of throwing the spade into the river with his eyes closed is the dramatic turning point, a gesture of sacred violence against one's own weakness.

- Outcome: The inner victory of the individual has a snowball effect. He converts the king, his army, and then the entire city of Benares. Individual resilience turns into a collective "Great Renunciation," which even mobilizes the gods to create a new world (the hermitage) for the new community.

Explicit teaching

The story declares it through the words of the Master and the Bodhisatta: the human heart is stubborn, light and difficult to tame; material objects grab it and hold it tight. The victory that is obtained in the world (like that of the king in battle) is vain and unstable if it is not accompanied by victory over the inner passions. Only self-conquest, domination over greed, is a final and lasting victory. Renunciation is not a loss, but the highest of achievements.

Implicit teaching

The deepest and least overt aspect is the paradoxical and almost mechanical nature of attachment, which resists logic. The implicit teaching is not "be detached," but shows how detachment occurs: not by suppression or effort of will, but by an act of total and almost dramatic surrender. The Bodhisatta does not overcome attachment by arguing with it or repressing it; he defeats it with a physical, symbolic gesture, with his eyes closed. It is a leap into the dark of trust. Furthermore, it is implied that true resilience, once achieved, is contagious and has the power to re-establish a society on an entirely new foundation (the abandoned city, the hermitage created by the gods).

Relationship with the axis of resilience and with the level of belonging

This Jātaka marks the crucial step of Level 4: resilience is no longer just a wise reaction to the deceptions of the world (Lvl. 3), but becomes a stable virtue, an inner sovereignty. The resilience of the Sage of the Spade

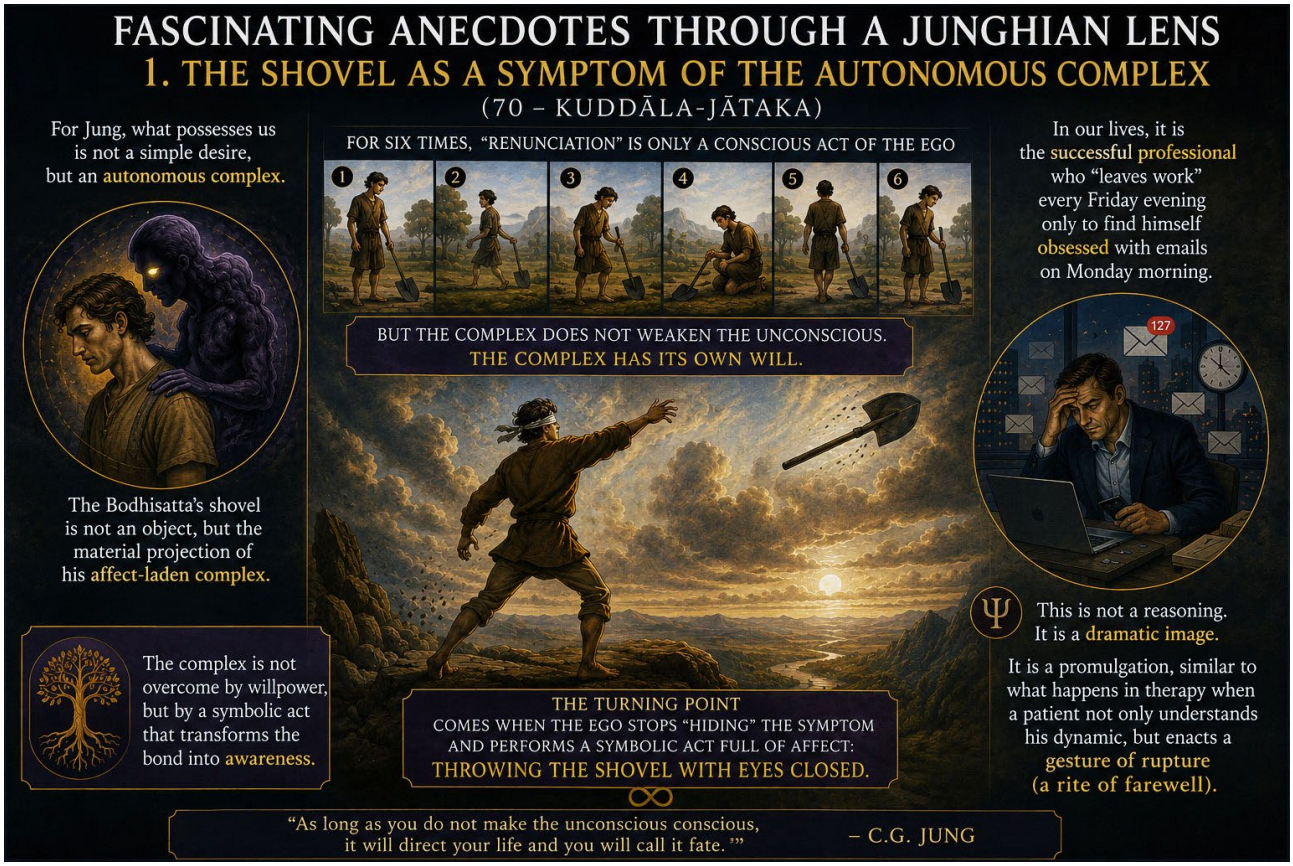
does not lie in enduring poverty, but in failing six times and getting up again the week, radically changing strategy. Resilience is the ability to cut at the root, with a definitive gesture, what makes us regress.

On the level of belonging, there is an extraordinary movement: we move from a belonging based on goods (the spade as the only good that gives identity: "I am a gardener") to a belonging based on inner choice and community. The Sage does not run away from the world, but creates a new world. The entire Benares club does not follow him out of obligation, but out of deep recognition. It is the foundation of a community chosen not by power, but by the sharing of an inner awakening.

Compelling anecdotes in a Jungian key

1. The Spade as a Symptom of the Autonomous Complex

For Jung, what possesses us is not a simple desire, but an autonomous complex. The Bodhisatta's spade is not an object, it is the material projection of a complex affective tonality. Six times the "renunciation" is only a conscious act of the Ego, which however does not affect the unconscious complex. In our lives, it's the successful professional who "quits work" every Friday night only to find himself obsessed with emails on Monday morning. The complex has its own will. The turning point comes when the Ego stops "hiding" the symptom and performs a symbolic act full of affection: throwing the spade with its eyes closed. It is not a reasoning, it is a dramatic image. It is a promulgation, similar to what happens in therapy when a patient not only understands its dynamics, but stages a gesture of rupture (a farewell rite).


FASCINATING ANECDOTES THROUGH A JUNGHIAN LENS
1. THE SHOVEL AS A SYMPTOM OF THE AUTONOMOUS COMPLEX
(70 – KUDDĀLA-JĀTAKA)
For Jung, what possesses us is not a simple desire, but an autonomous complex.
FOR SIX TIMES, "RENUNCIATION" IS ONLY A CONSCIOUS ACT OF THE EGO
1
2
3
4
5
6
In our lives, it is the successful professional who "leaves work" every Friday evening only to find himself obsessed with emails on Monday morning.
127
BUT THE COMPLEX DOES NOT WEAKEN THE UNCONSCIOUS.
THE COMPLEX HAS ITS OWN WILL.
The Bodhisatta's shovel is not an object, but the material projection of his affect-laden complex.
The complex is not overcome by willpower, but by a symbolic act that transforms the bond into awareness.
THE TURNING POINT
COMES WHEN THE EGO STOPS "HIDING" THE SYMPTOM
AND PERFORMS A SYMBOLIC ACT FULL OF AFFECT:
THROWING THE SHOVEL WITH EYES CLOSED.
Ψ
This is not a reasoning. It is a dramatic image.
It is a promulgation, similar to what happens in therapy when a patient not only understands his dynamic, but enacts a gesture of rupture (a rite of farewell).
"As long as you do not make the unconscious conscious, it will direct your life and you will call it fate.'"
– C.G. JUNG

The image builds a real symbolic dramaturgy around the 70th Jātaka, reinterpreted through the language of Carl Gustav Jung's analytical psychology and crossed by an almost apophatic sensitivity. It is not just a

narrative illustration: it is an initiatory map of the relationship between the Ego, the unconscious and the void.

1. The visual structure: from symptom to liberation

The composition is organized like a narrative mandala.

In the center dominates the decisive scene: the Bodhisatta throws the spade into the void of the twilight landscape. Everything converges there. The posture of the body is archetypal: it is not a practical gesture, but a ritual. It seems like an "expulsion" of the psychic object.

Around it, the image builds three levels:

left → the unconscious complex

center → the symbolic gesture

right → contemporary neurosis

This scheme is profoundly Jungian:

the unconscious is not explained conceptually; is staged through symbolic images.

The sequence of the "six renunciations" is important: it shows compulsive repetition. The subject tries to free himself, but the return of the spade indicates that the psychic content has not really been transformed.

In Jungian terms, the ego is still operating "against" the complex, instead of going through it.

2. The spade as an autonomous complex

The interpretation of the image is very precise psychologically.

In the original Jātaka the spade is a simple agricultural tool. Here it becomes instead:

symptom,

attachment,

identity,

libidinal investment.

For Jung, the autonomous complex is something that:

has its own energy,

interferes with the conscious will,

He acts almost like a separate personality.

The image renders this autonomy well: the spade appears almost animated, inevitable, gravitational.

The lateral figure of the "dark double" behind the man is explicitly Jungian: it represents the Shadow or the unconscious content that adheres to the Ego.

The modern man overwhelmed by emails updates the myth: the contemporary spade is no longer the agricultural tool, but:

work,

performance,

control,

compulsive connection.

The complex does not change its archetypal form; Change subject.

3. The central gesture: not to understand, but to cross

The most important sentence of the entire image is probably:

"It's not a reasoning, it's a dramatic image."

Here the image captures one of Jung's fundamental nuclei: profound psychic transformation does not take place through simple rational understanding.

You need a:

living symbol,

rite,

promulgation,

Energetically charged image.

The throwing of the spade is a performative act.

The ego stops from:

to repress,

negotiate,

check.

Instead, he makes a symbolic sacrifice.

In analytical psychology this often corresponds to:

abandonment of an identification,

death of a psychic person,

dissolution of a function of the ego.

The open landscape in front of the Bodhisatta is essential: it does not represent a solution, but an empty space.

And it is here that the apophatic dimension emerges.

4. The apophatic dimension: liberation as emptying

Apophasis, in the mystical tradition, is the way of the "not". God, the ultimate real, cannot be defined positively: he can only be crossed by subtraction.

The image works exactly in this logic.

Liberation does not come:

adding something,

Understanding something,

possessing a new truth.

It comes by taking away.

The spade must disappear.

This is profoundly close:

to Buddhism,

to negative mysticism,

and even to the later phase of Jungian thought.

In fact, Jung progressively understood that the Self does not coincide with a full identity, but with something that exceeds conscious representation.

The gesture "with eyes closed" is decisive: it indicates the overcoming of the visual-egoic domain.

The ego no longer controls the process.

Here the symbol touches:

the leap into the void,

mystical Serenity,

the "letting be".

Liberation is not conquest.

It is disidentification.

5. The central void of the image

Paradoxically, the real protagonist of the work is not the spade. It is the space towards which it is launched.

That space:

has no form,

has no object,

promises nothing.

It is almost an icon of emptiness.

In an apophatic key, this emptiness is not lack: it is an opening that cannot be conceptualized.

The image suggests that: as long as the ego remains defined by its own complex, it cannot meet the real.

Only when the identity object is expelled, does an unnameable dimension open up.

Here the Jātaka dialogues surprisingly well with:

Meister Eckhart,

Zen Buddhism,

the negative way,

and the Jungian transcendent function.

6. The most successful aspect of the image

The work avoids a frequent mistake: it does not romanticize healing. The scene is dramatic, crepuscular, almost painful. This is symbolically correct. The dissolution of the complex is often experienced as:

loss,

mourning,

narcissistic amputation.

Authentic liberation does not appear euphoric. She appears naked. And it is precisely this nakedness that makes the image convincing even on a spiritual level.

The Bodhisatta does not "win." Let go.

And in the apophatic perspective, this is the only true possible passage towards the real.

2. The Hermitage as social Mysterium Coniunctionis

The Bodhisatta's decision does not isolate him; on the contrary, it catalyzes mass transformation. King, army, people: all abandon the city. In Jungian terms, the integration of a key unconscious content (the victory over the Shadow of Greed) by an individual has a constellating effect on the collective psyche. It is the symbol of the Self that bursts into the collective consciousness, rearranging the entire structure of the social personality. The old structure (Benares) is abandoned in favor of a new ordered structure, built by the Self (Sakka, the archetype of the divine King, and Vissakamma, the architect). In our lives, when a member of a family or team does a lot of work on themselves, breaking a dysfunctional pattern (the "family myth"), the entire system is often forced to reorganize itself. The "symptom" disappears, but the balance is broken, and a new way of being together must be built, a new relational "hermitage".

FASCINATING ANECDOTES THROUGH A JUNGIAN LENS 2
2. The Hermitage as a Social Mysterium Coniunctionis (70 – Kuddāla-Jātaka)
The Bodhisatta's decision does not isolate him; on the contrary, it catalyzes a transformation of the many.
King, army, people: all leave the city behind.
In Jungian terms, the integration of a key unconscious content (the victory over the Shadow of greed) by a single individual has a constellating effect on the collective psyche.
It is the symbol of the Self breaking into collective consciousness, reordering the entire structure of the social personality.
The old structure (Benares) is abandoned in favor of a new orderly structure, built by the Self (Sakka, the divine King archetype, and Vissakamma, the architect).
GREED
(THE SHADOW)
THE SELF
THE NEW STRUCTURE
SAKKA
THE ARCHETYPE OF THE DIVINE KING
Principle of order, legitimacy, and higher vision that guides the community.
VISSĀKAMMA
THE DIVINE ARCHITECT
Creative intelligence that gives form to the new structure according to a higher order.
The old structure (Benares) is abandoned in favor of a new orderly structure, built by the Self.
OLD ORDER
NEW ORDER
In our lives, when a member of a family or a team does deep inner work on themselves, breaking a dysfunctional pattern (the "family myth"), often the entire system is forced to reorganize.
DYSFUNCTIONAL PATTERN
(FAMILY MYTH)
INNER WORK ON THE SELF
INTEGRATION OF THE SHADOW
REORGANIZATION
NEW "RELATIONAL HERMITAGE"
The "symptom" disappears, but the balance is broken, and a new way of being together must be built, a new "relational hermitage".
True transformation is not imposed from the outside, but arises from the authentic inner integration of a single being.
Buddhist in essence. Jungian in depth. Apophatic in its method.

The image builds a real "symbolic map" of the passage from the egoic order to the order of the Self, interweaving three levels: the story of the Kuddāla-Jātaka (Jātaka 70), the analytical psychology of Carl Gustav Jung and an apophatic sensitivity typical of contemplative traditions.

1. The symbolic structure of the image

The composition is divided into two poles:

Left → chaos, greed, dark city, Shadow.

Right → light, harmonious order, transfigured city, Self.

In the center appears the Bodhisatta seen from behind. This is important: we do not see the face of the hero, because he is not presented as a psychological individual, but as an archetypal function. He is the "mediator" between two worlds.

Above him, the luminous mandala with the word "Self" directly recalls Jungian symbolism: the Self is not simply the best self, but the ordering principle of psychic totality.

The crowd following the Bodhisatta suggests that authentic inner transformation does not remain private: it produces a collective effect.

2. The Kuddāla-Jātaka as a Shadow Drama

In the Kuddāla-Jātaka, the Bodhisatta repeatedly tries to renounce worldly life, but keeps coming back because of attachment to the hoe ("Kuddāla"), a symbol of possession and egoic identification.

The hoe is not just an object: it is the residue of the possessive ego.

In Jungian terms, it represents:

attachment to constructed identity,

the need for control,

the fear of emptiness,

the ego's compulsion to "cultivate" its own psychological territory.

When the Bodhisatta finally throws away the hoe definitively, he is not performing a moralistic gesture but an act of integration of the Shadow.

Here the image is very effective: the dark figure called "Greed" is not an external demon, but a projection of the collective psyche.

For Jung, in fact, the Shadow cannot be eliminated: it can only be recognized, crossed and transformed.

3. The Self as a collective ordering principle

One of the most profound aspects of the image is the idea that the realization of the Bodhisatta transforms the entire realm.

This corresponds to a fundamental Jungian dynamic: when an individual integrates an authentic archetypal content, it "constellates" the collective unconscious.

The image visually translates this process:

the old city (Benares) dissolves;

the people set out on a journey;

a new symbolic architecture emerges.

The presence of Sakka and Vissakamma is central:

Sakka represents the transcendent royal principle;

Vissakamma represents the ordering and creative function.

In Jungian terms, we could say:

Sakka ≈ archetype of the King/Self;

Vissakamma ≈ transcendent function that reorganizes the psyche.

The "new city" is therefore not a physical place: it is a new configuration of being.

4. The apophatic dimension

The subtlest aspect, however, emerges in the apophatic reading.

Apophases ("negative way") states that ultimate truth cannot be defined positively.

It can only emerge through emptying, silence and disidentification.

The whole picture is built on this movement.

The Bodhisatta does not conquer something: he abandons.

Don't stack: drop it.

It does not build enlightenment: it removes what obscures it.

This is profoundly apophatic.

Even the mandala of the Self is not represented as an anthropomorphic concrete figure.

It is geometric light, empty center, invisible order.

The real transformation takes place precisely through subtraction:

dissolution of greed,

dissolution of the old city,

dissolution of the family myth,

dissolution of rigid identity.

The "hermitage" then is not an escape from the world.

It is a symbolic space of emptying where a relationship not based on possession can emerge.

5. The hermitage as Mysterium Coniunctionis

The subtitle of the image uses a crucial expression:

Mysterium Coniunctionis.

Mysterium Coniunctionis is the text in which Jung interprets alchemy as a symbol of the union of opposites.

Here the hermitage becomes:

loneliness that generates communion,

detachment that generates new relationships,

Emptiness that generates form.

It is a typically apophatic paradox: only those who renounce possession can enter into a real relationship.

The bottom of the image is very significant:

the family system initially appears confused and tangled; then the central luminous figure appears; Finally, an orderly shared table emerges.

This is almost a Jungian therapeutic diagram.

A member of the system unconsciously stops embodying the collective symptom. The old balance is broken. The group is forced to reorganize.

The "relational hermitage" is not isolation: it is a relationship freed from unconscious compulsion.

6. Concluding Remarks

The image suggests a very profound thesis:

true collective transformation does not arise from external imposition,

but from the radical inner integration of an individual.

This is simultaneously:

Buddhist,

Jungian,

apophatic.

In Buddhist language: the Bodhisatta overcomes attachment.

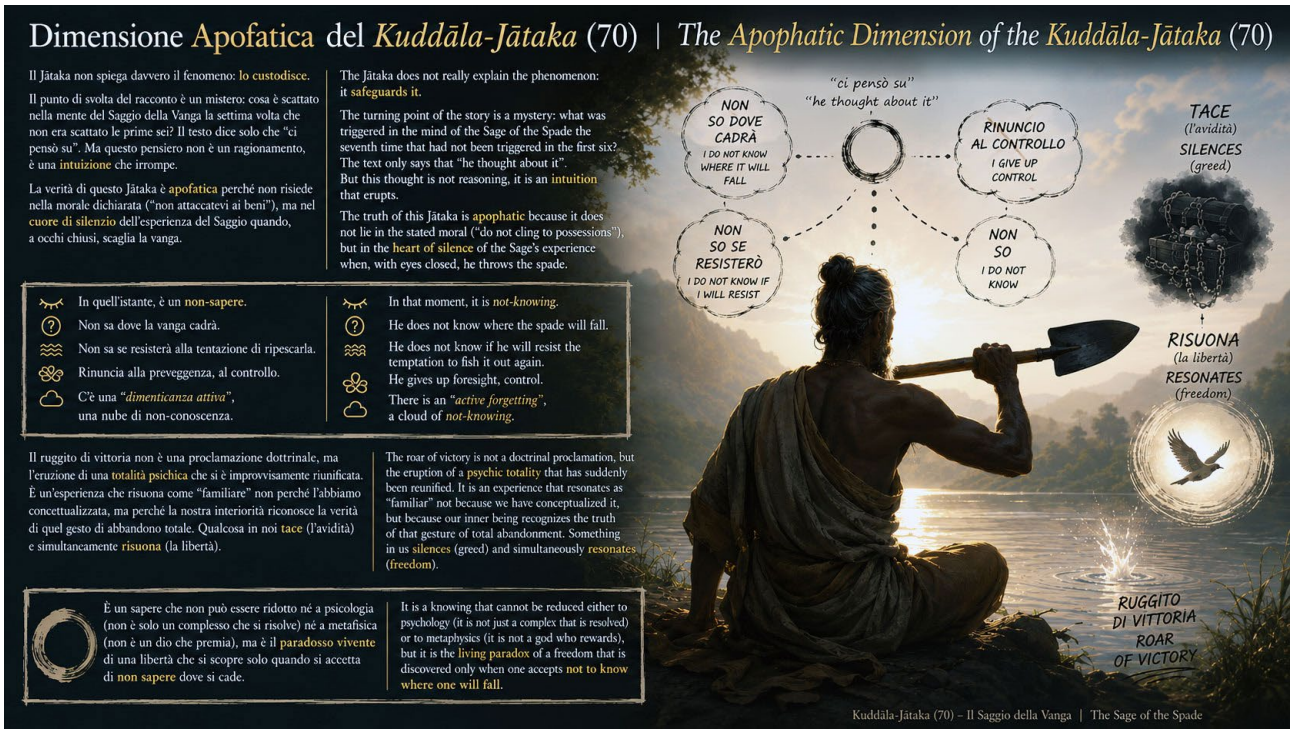
In Jungian language: the Shadow is integrated and the Self emerges.

In apophatic language: the ego empties itself so that what cannot be possessed or named can manifest itself.

The image, therefore, does not simply represent a spiritual morality: it depicts a cosmology of transformation, where the authentic center of being silently acts as an invisible ordering force.

Apophatic dimension

The Jātaka does not really explain the phenomenon: it guards it. The turning point of the story is a mystery: what clicked in the mind of the Sage of the Spade the seventh time he hadn't snapped the first six? The lyrics only say that "he thought about it". But this thought is not reasoning, it is an intuition that breaks in. The truth of this Jātaka is apophatic because it does not reside in the declared morality ("do not cling to goods"), but in the heart of silence of the Sage's experience when, with his eyes closed, he throws the spade. In that instant, it is a non-knowing. He doesn't know where the spade will fall. He doesn't know if he will resist the temptation to fish it out. Giving up foresight, control. There is an "active forgetfulness", a cloud of non-knowledge. The roar of victory is not a doctrinal proclamation, but the eruption of a psychic totality that has suddenly been reunited. It is an experience that resonates as "familiar" not because we have conceptualized it, but because our interiority recognizes the truth of that gesture of total abandonment. Something in us is silent (greed) and simultaneously resonates (freedom). It is a knowledge that cannot be reduced either to psychology (it is not just a complex that resolves itself) or to metaphysics (it is not a god who rewards), but it is the living paradox of a freedom that is discovered only when one accepts that one does not know where one falls.


Dimensione Apofatica del Kuddāla-Jātaka (70) | The Apophatic Dimension of the Kuddāla-Jātaka (70)
Il Jātaka non spiega davvero il fenomeno: lo custodisce.
Il punto di svolta del racconto è un mistero: cosa è scattato nella mente del Saggio della Vanga la settima volta che non era scattato le prime sei? Il testo dice solo che "ci pensò su". Ma questo pensiero non è un ragionamento, è una intuizione che irrompe.
La verità di questo Jātaka è apofatica perché non risiede nella morale dichiarata ("non attaccatevi ai beni"), ma nel cuore di silenzio dell'esperienza del Saggio quando, a occhi chiusi, scaglia la vanga.
The Jātaka does not really explain the phenomenon: it safeguards it.
The turning point of the story is a mystery: what was triggered in the mind of the Sage of the Spade the seventh time that had not been triggered in the first six? The text only says that "he thought about it". But this thought is not reasoning, it is an intuition that erupts.
The truth of this Jātaka is apophatic because it does not lie in the stated moral ("do not cling to possessions"), but in the heart of silence of the Sage's experience when, with eyes closed, he throws the spade.
In quell'istante, è un non-sapere.
Non sa dove la vanga cadrà.
Non sa se resisterà alla tentazione di ripescarla.
Rinuncia alla preveggenza, al controllo.
C'è una "dimenticanza attiva", una nube di non-conoscenza.
In that moment, it is not-knowing.
He does not know where the spade will fall.
He does not know if he will resist the temptation to fish it out again.
He gives up foresight, control.
There is an "active forgetting", a cloud of not-knowing.
Il ruggito di vittoria non è una proclamazione dottrinale, ma l'eruzione di una totalità psichica che si è improvvisamente riunificata. È un'esperienza che risuona come "familiare" non perché l'abbiamo concettualizzata, ma perché la nostra interiorità riconosce la verità di quel gesto di abbandono totale. Qualcosa in noi tace (l'avidità) e simultaneamente risuona (la libertà).
The roar of victory is not a doctrinal proclamation, but the eruption of a psychic totality that has suddenly been reunified. It is an experience that resonates as "familiar" not because we have conceptualized it, but because our inner being recognizes the truth of that gesture of total abandonment. Something in us silences (greed) and simultaneously resonates (freedom).
È un sapere che non può essere ridotto né a psicologia (non è solo un complesso che si risolve) né a metafisica (non è un dio che premia), ma è il paradosso vivente di una libertà che si scopre solo quando si accetta di non sapere dove si cade.
It is a knowing that cannot be reduced either to psychology (it is not just a complex that is resolved) or to metaphysics (it is not a god who rewards), but it is the living paradox of a freedom that is discovered only when one accepts not to know where one will fall.
"ci pensò su"
"he thought about it"
NON SO DOVE CADRÀ
I DO NOT KNOW WHERE IT WILL FALL
RINUNCIO AL CONTROLLO
I GIVE UP CONTROL
NON SO SE RESISTERÒ
I DO NOT KNOW IF I WILL RESIST
NON SO
I DO NOT KNOW
TACE
(l'avidità)
SILENCES
(greed)
RISUONA
(la libertà)
RESONATES
(freedom)
RUGGITO DI VITTORIA
ROAR OF VICTORY
Kuddāla-Jātaka (70) – Il Saggio della Vanga | The Sage of the Spade

The image builds a real iconography of non-knowledge. He does not simply illustrate the Kuddāla-Jātaka (70): he transforms it into a visual meditation on the threshold between control and abandonment. The composition in 16:9 has an almost liturgical character: on the left the text acts as a "sapiential commentary", while on the right the gesture of the Sage becomes the symbolic center of the entire scene.

The figure of the Sage: the body of the apophatic act

In the center of the image, the Sage is seen from behind. This choice is fundamental: we do not see his face, so we cannot read emotions, intentions or psychology. He is a figure removed from individual identification. It becomes an archetype.

The spade suspended in the air is the decisive moment of the Jātaka:

not the time of possession,

but that of the interruption of possession.

In the Buddhist tale, the Sage had already tried six times to get rid of the spade without really succeeding. The seventh time something changes. The image does not try to "explain" that change with didactic or moral symbols; rather he places it inside a luminous suspension. The sun in front of him dissolves the contours and creates a visual threshold: the gesture no longer belongs to the ordinary will.

Here the apophatic dimension emerges.

Apophasis, in the mystical tradition, does not consist in saying "there is nothing", but in recognizing that the deepest truth cannot be possessed conceptually. The image makes this visible:

the Wise One throws the spade without knowing where it will fall.

There is no guarantee.

There is no doctrine.

There is no system.

Only the emptiness of the act.

The landscape as a metaphor for "not knowing"

The lake and the mountains bathed in the twilight evoke an intermediate space: neither day nor night, neither full clarity nor total darkness. This landscape is not realistic; it is psychic.

Water plays a crucial role:

the spade disappears into it.

Water is symbolically:

unconscious,

emptiness,

forgetfulness,

dissolution of the ego.

But the image avoids any dramatic representation. There is no tragedy in abandonment. The scene is calm, almost silent. It is important because the Kuddāla-Jātaka does not speak of a violent ascetic renunciation: it speaks of the moment when attachment suddenly loses consistency.

Apophase here is not an aggressive denial of the world, but a fall in the need to control it.

Thought diagrams: from the mental to the pre-mental

The illustrative clouds above the Sage ("I don't know where it will fall", "I don't know if I will resist", "I renounce control") function as a cartography of consciousness that empties itself.

They are interesting because they look like inner comics, but their content does not produce a strategy.

They do not help the Sage to dominate the situation.

Instead, they lead him towards a loss of footholds.

This is profoundly apophatic.

In negative theology, the authentic spiritual journey often passes through:

obscuring certainties,

collapse of images,

suspension of knowledge.

The image translates all this into psychological and bodily terms:

Liberation occurs when thought stops wanting to guarantee the future.

"Something is silent, something resounds"

One of the most successful elements is the double side symbolism:

the chained chest next to the word "Shut up",

the glowing bird next to "Resonates".

Here the image displays the central paradox of the text:

Freedom does not come by adding something, but by dropping something.

The chest represents greed as sedimented weight, closure, accumulation.

The bird, on the other hand, does not simply represent "happiness": it represents inner resonance, ontological lightness.

Apophatically speaking:

Truth does not appear as a new object, but as liberated space.

It is not "obtained".

It emerges when the noise of possession is silent.

The "roar of victory": a non-metaphysical enlightenment

The image insists on the "roar of victory" but carefully avoids any triumphant religious iconography. No sacred halo, no god, no vertical transcendence.

This is very important in comparison with the apophatic dimension.

In the Jātaka, the cry of the Sage is not the proclamation of a doctrinal truth; it is the sudden eruption of a rediscovered inner unity. The image suggests that that roar arises when the fragmentation between desire and consciousness is recomposed.

In this sense:

it is not reductive psychology,

it is not traditional metaphysics,

it is not religious morality.

It is a limit-experience.

The image manages to show this because the central gesture remains enigmatic. The viewer cannot know if the Sage will still have temptations. He cannot know what will happen next. And it is precisely this lack of closure that makes the work consistent with apophasis.

The true intuition of the image

The deepest strength of the composition is that the center is not the spade.

It is the void after the spade.

The whole scene revolves around what cannot be represented:

the instant in which the subject renounces to guarantee himself.

That is why the image does not function only as a Buddhist illustration. It becomes a universal meditation on freedom:

freedom not as the power to control destiny, but as the ability to go through non-knowing without going back.

And it is here that the Kuddāla-Jātaka fully encounters the apophatic dimension:

the truth is not possessed; it is crossed in the gesture of letting go.

Carousel Table – Kuddāla-Jātaka (70) with Jungian integration

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 70)	Jungian Reference / Psychological Anecdote	Jungian Integration of the Level: Resilience and Renunciation as Inner Sovereignty	Apophatic dimension
Cover	**Kuddāla-Jātaka: The Conquest of the Invisible Spade**	An ancient spade that has sprung up suspended over dark waters that do not reflect images. On the left, the miserable hut of a gardener; on the right, a radiant Himalayan hermitage. In the center, the silhouette of a man with his eyes closed, his hands letting go of something invisible. A lion's roar	The Bodhisatta, a very poor gardener called "Sage of the Spade", has only an old spade. Six times he tried the ascetic life and six times he returned to take it up, overcome by greed. The seventh time, after throwing her into the river with his eyes closed, he conquers inner freedom and leads an entire	The spade is an "affective tonality complex" (Jung): an object charged with libido that holds identity captive. Like a manager who throws his smartphone into the lake and then comes back to fish it out, the ego cannot simply "hide" the symptom. The cover image shows the paradox: the object dominates even when it is absent.	Authentic resilience is not enduring temptation, but transfiguring it through a symbolic rupture. The cover anticipates the transition from identity based on possession to sovereignty based on detachment.	The suspended spade does not touch the water or the sky. The waters do not reflect: they are the unknowable. The roar is a light wave without sound. The mystery is not explained, but kept in an image that suggests without defining.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 70)	Jungian Reference / Psychological Anecdote	Jungian Integration of the Level: Resilience and Renunciation as Inner Sovereignty	Apophatic dimension
		emanates from his heart like a wave of light. Illuminated manuscript style with quiet surrealism.	city to renunciation.			
1	**Identity hanging on the nail**	A bare room of beaten earth. An emaciated man stares at a worn spade hanging from a rusty nail. On the wall six notches. The dust dances in a ray of light. The spade exudes a heavy magnetism.	The Bodhisatta is a gardener whose entire identity ("Sage of the Spade") depends on that one blunt tool. With it one earns a meagre livelihood.	The spade is the "Person" (social mask) from which the Ego does not know how to detach itself. In everyday life: the lawyer who can't stop reading documents even on vacation, because that's where his sense of value lies. The object is a blocked psychopomp.	Resilience begins with the ruthless diagnosis of one's attachment. You cannot get rid of what you have not recognized. The bare room is the inner setting of awareness.	The magnetism of the spade is inexplicable in words: it is a "knowledge without concept". Light and dust are presences that say nothing, but make imprisonment resonate.
2	**The first hiding place – burying the shadow**	The man, now in the rough guise of an ascetic, bends down to hide his spade in a thorny bush. A determined face but crossed by a subtle negation. The spade beats like a buried	For the first time the Bodhisatta becomes a recluse. He hides the spade and walks away. But the thought of it torments him and greed overcomes him: he returns to take it back.	It is the attempt at repression: the complex is pushed into the unconscious, but from there it acts with more force. Like those who quit smoking by throwing the packet in the trash, only to rummage	False renunciation is only a spatial shift, not a transformation. Resilience is not geography, it is not achieved by changing places.	The bush hides but does not dissolve. The gesture is a non-gesture. Something is silent under the thorns: the truth that the spade "is still there".

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 70)	Jungian Reference / Psychological Anecdote	Jungian Integration of the Level: Resilience and Renunciation as Inner Sovereignty	Apophatic dimension
		heart. Arid landscape.		through it at night.		
3	**The Cycle of Six Returns**	Circular dream composition: a path in the woods where the man appears six times in different postures: he moves away, goes back, digs up the spade, squeezes it. Each cycle shows him more tired, the spade always identical.	Six times the Bodhisatta hides his spade, becomes a recluse and then, devoured by attachment, retraces his steps and embraces worldly life again because of that one object.	It is the compulsion that repeats: the autonomous complex has a will of its own. In life: the person who starts and stops therapy six times, or who cyclically returns to a toxic relationship. Number six says "unfinished."	Resilience is not the absence of relapse. It is the ability to count the returns and, on the seventh attempt, change structure. The cycle is not failure, it is preparation.	The circular path is a silent labyrinth. Repetition has no logical explanation: it happens, like an inner tide that reason does not govern.
4	**The weight of the unconquered mind**	Close-up on calloused hands clutching the blunt spade. The hands are reluctant but unable to let go. In the background, an inner vortex of reds and browns: the warmth of passion.	"The heart of the common man is light and difficult to tame; material things attract him and hold him close. Once it is held tight, it cannot be released in an instant." – Master's words.	The libido is glued to the substitute object. It is the "weight of the soul" that Jung describes as impossible to dissolve with an act of will. A gambling addict who squeezes the last chip.	True resilience requires you to feel the full weight, without anesthetizing it. You don't win what you haven't weighed.	The red vortex cannot be conceptualized: it is the formless of passions, the "not-yet-said" that presses under consciousness.
5	**The decision on the riverbank**	The Bodhisatta on the bank of a vast silvery river at dawn. He holds the spade	The seventh time, the Sage reflects that that blunt spade has	It is the decision that arises from the Self, not from the I. Dawn is the symbol of	Resilience reaches critical mass: awareness of the pattern	The river offers no answers. Dawn does not speak. The decision is

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 70)	Jungian Reference / Psychological Anecdote	Jungian Integration of the Level: Resilience and Renunciation as Inner Sovereignty	Apophatic dimension
		with a light hand, his gaze beyond the water, towards something invisible. The river is impermanence in flow.	made him regress again and again. He decides to throw it into the great river before becoming a recluse again.	nascent consciousness. In life: the moment when, after years, you say "enough" and feel that this time it is different, without knowing why.	becomes a lever for an irreversible act. He no longer hides, he gives himself over to the flow.	made in a silence that is already part of liberation.
6	**The apophatic launch – eyes closed**	The man swung the spade three times over his head with the strength of an elephant. The eyes are closed with extreme tension. The spade is about to leave the fingers. The surface of the river is a mirror that reflects nothing.	Fearing that if he saw where it fell, he would come back to fish it out, the Bodhisatta closes his eyes tightly and throws his spade into the middle of the current with all his might.	It is the symbolic "enactment", the gesture that unites conscious and unconscious, bypassing reason. It is the patient who, after years of analysis, burns the letters without looking. The closed eyes are the renunciation of the control of the ego, the trust.	Inner sovereignty manifests itself here as the ability to act without guarantees. Resilience stops being "resistance to" and becomes "leap into".	The closed eye is the cloud of non-knowledge. Not knowing where the spade falls is the heart of the mystery: one frees oneself only by accepting the unknowable outcome of one's gesture.
7	**The Roar of Inner Victory**	The spade traces an arc and explodes into the water in a silent crown. The man shouts "I won! I won!". But the image shows the cry as a bright, golden	"Then he uttered a loud cry of exultation, a cry like the roar of a lion: 'I have won! I won!"	Roar is the eruption of the integrated Self. It is not the ego that rejoices in worldly success, but the psychic totality that celebrates its own unification. In life: that	Resilience reaches its peak as stable joy, not as relief. The "victory" is not over an external enemy but over one's own greed: it is rediscovered sovereignty.	The light wave is not a word. The roar is beyond language. What resonates is suddenly "familiar," not because it is explained, but because

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		wave emanating from his chest. It is not sound, it is visual vibration.		liberating cry after a definitive choice, which is not sadness but sudden fullness.		something inside is silent and simultaneously acknowledges.
8	**The King's triumphal interruption**	A regal elephant richly harnessed stops. The king of Benares, in armor, turns his head abruptly. He heard something that is more than a sound. His expression goes from pride to questioning amazement.	The king, returning from the repression of a border revolt, is bathing in that very river and hears the Bodhisatta's cry of triumph. He orders them to bring it to him.	The archetype of the temporal King is shaken by the voice of the Self. Worldly "success" feels a call that cannot be explained. In life: the successful manager who overhears a talk on meditation and feels an unbridgeable void.	Inner resilience has a testimonial force: it attracts even those trapped in power. External sovereignty bows to inner sovereignty.	The king "hears" something that is not sound. It is an impact that precedes understanding. The mystery is transmitted by resonance, not by topic.
9	**The meeting of two victories**	The king, dismounting, faces the ascetic on the shore. The sequel is at a distance, confused. The Bodhisatta exudes calm. The space between them is charged as before a sacrament.	The king asks: "Good person, I myself am a conqueror. I just won a battle. Tell me: who have you conquered?"	It is the confrontation between the heroic ego (the warrior king) and the Self (the wise). Jung would say that the Ego must meet the Imago of the Self in order to be transformed. In life: the mid-life crisis in which the "conqueror" asks himself "is that all?".	Mature resilience knows how to dialogue with power without being seduced by it. The wise man does not despise the king, he questions him by his mere presence.	The cargo space is unspeakable. The king's question and the sage's silence before the answer are the place where the ineffable happens.

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10	**Levitation – education on water**	The Bodhisatta rises cross-legged into the air, suspended over the river. Below him the water is a calm mirror. He teaches with the gesture of the hand (vitarka mudrā). Around the king's head, darkness dissipates like a soft light.	The Bodhisatta, by focusing on the idea of water, attains insight and transcendental powers. Soaring in the air, he instructs the king with a room: "The conquest that must be supported by further victories, or that knows defeat, is in vain! The real conquest lasts forever!"	Water is the symbol of the unconscious which, made mirrored, reveals the truth. Levitation is the image of the transcendent function: consciousness rises above the swamp of passions. In life: the moment when an insight literally "lifts" the weight of a chronic problem.	Resilience produces such solid stability that it allows you to "levitate" above contingencies. Teaching is not preaching, it is the transmission of a state.	Water reflects but does not explain. The room tells the truth in words, but the king's transformation is silent. Education is a "seeing" rather than a "feeling".
11	**The Surrender of the Sword**	The king unfastens his sword and lays it down on the shore. The crown is also on the ground. Behind him, the army lays down its arms in a rhythmic cascade. The lust for domination recedes.	"Then and then the lust for kingly rule passed away from him." The king asks where the Wise One will go and decides to follow him into the ascetic life. The entire army leaves with him.	It is the deposition of the royal Person. The king renounces the mask of power. The army laying down its arms is the integration of the subordinate psychic functions that obey the new center. In life: the executive who voluntarily leaves office for a simpler life, and	Inner sovereignty is contagious. Renunciation is not isolation, but reorganization of the collective around a new center of value.	The laying down of arms is a silent ritual. No proclamation, just the sound of metal touching the ground. The event speaks for itself, in a silence that is worth a thousand speeches.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 70)	Jungian Reference / Psychological Anecdote	Jungian Integration of the Level: Resilience and Renunciation as Inner Sovereignty	Apophatic dimension
				the whole team reorganizes.		
12	**The emptying of the city**	Panoramic view of Benares, a city of twelve leagues. An orderly procession of citizens – Brahmins, heads of families, people – comes out of the doors. No one turns around. The city appears intact but emptied of meaning.	When the news arrives that the king and the army have left for the ascetic life, the entire population of Benares abandons the city and follows the Bodhisatta. A twelve-league long procession.	It is the mass disidentification from the collective Person. The entire city-state makes a "screening retreat". In life: When a charismatic founder leaves, sometimes the whole company falls apart, but here the direction is conscious towards a new foundation.	Shared resilience establishes a new belonging. You don't run away from the world: you choose a different world. The abandonment of the city is the deliberate choice of a belonging based on inner awakening.	The empty city is a shell. His silence is more eloquent than any talk of the vanity of the world. It is the "not-here" that opens the space to the "not-yet".
13	**The Scorching Throne of Sakka**	In the sky of the Tāvatiṃsa, the divine throne of Sakka emanates a glowing glow. Sakka, majestic and calm, looks down through the clouds. He sees the Great Renunciation and raises a hand to call Vissakamma.	Sakka's throne gets hot. Looking down, he sees that the Sage of the Spade is making a Great Renunciation. Considering the number of followers, he thinks about how to accommodate them all and summons the divine architect Vissakamma.	The divine responds when an archetypal content (the Self) is constellated in the collective consciousness. The "warmth" of the throne is the symptom of the synchronicity between heaven and earth. In life: when an authentic company seems to receive "inexplicable	Resilience brought to the degree of Great Renunciation mobilizes the entire psychic field, including the archetypal dimension. One is never alone in inner sovereignty: the universe responds.	The warmth of the throne is a sign without an interpreter. Sakka does not explain, he acts. The mystery of divine support is not theologically argued: it is given, as a fact that resonates in the interior.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 70)	Jungian Reference / Psychological Anecdote	Jungian Integration of the Level: Resilience and Renunciation as Inner Sovereignty	Apophatic dimension
				help" – coincidences, encounters, resources.		
14	**The creation of Vissakamma – the sacred hermitage**	Vissakamma floats above the Himalayas. With a stroke of his measuring rod, he levels the ground and raises an orderly hermitage. Noisy beasts and sprites go away in peace. Narrow, straight paths appear, one at a time. A silent mandala.	Vissakamma creates a hermitage of thirty by fifteen leagues, drives away noisy animals and faeries, and traces in every cardinal direction a path as wide as a single person.	The hermitage is the "temenos", the sacred space of the healed psyche. The narrow paths are the individuation path, which you walk alone. In life: When a new lifestyle is created, the previous chaos "spontaneously" moves away.	Renunciation is not emptiness but the architecture of a new interiority. Stable resilience requires a protected space, an "inner hermitage" with clear boundaries and viable paths.	The hermitage appears out of nowhere, by divine power. Its perfection has no human designer. It is the manifestation of an order that the mind cannot deduce, but only inhabit in silence.
15	**Entering the Land of Renunciation**	The Sage of the Spade, the ex-king and the multitude enter the Himalayan hermitage. They walk in single file on narrow paths. The hermit huts are simple and bright. Atmosphere of return to a home never seen but always awaited.	The Bodhisatta and his retinue arrive in the Himalayas, take possession of the hermitage and the furnishings created by Vissakamma. He first takes the vows and then makes all the others take the vows, dividing the	It is the "nostos", the return to the homeland of the soul. The single file represents the uniqueness of the individuation path, but at the same time the sharing of direction. In life: the group of people who, after a shared path, enter a new phase of	Fourth-level belonging is realized here: a community founded on inner choice and not on obligation. Resilience ceases to be a solitary effort, it becomes a community fabric.	The "recognition" of a house never seen is the heart of the apophatic: we don't know why, but we know. There is no concept that explains familiarity. It is a knowledge that is silent and resonates simultaneously.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 70)	Jungian Reference / Psychological Anecdote	Jungian Integration of the Level: Resilience and Renunciation as Inner Sovereignty	Apophatic dimension
			territory among them.	life, feeling an inexplicable "familiarity".		
16	**The Silent Fruit – Brahma's Realm Assured**	An image of absolute quiet. Rows of meditating ascetics under the Himalayan sky, bathed in golden light. The Bodhisatta at the center radiates goodwill (mettā). The spade has disappeared. Even the hermitage seems to dissolve into pure presence.	"By the performance of all the rites leading to Insight, the Sage of the Spade developed perfect goodwill and taught the people meditation. Thus all attained their Realizations and secured their entrance into the Realm of Brahma."	It is the realization of the Self, the transpersonal state beyond the ego. The spade, the complex, no longer exists; the hermitage itself, a support structure, becomes transparent. In life: peace that no longer depends on circumstances, a stable and compassionate "witness" state.	Resilience, brought to completion, becomes immovable peace and a gift for all beings. Inner sovereignty no longer has internal enemies; reigns effortlessly.	Even the sacred image dissolves. The golden light is not a symbol of something: it is a naked presence. The mystery is no longer told: it is simply what remains when everything is silent.

Video
https://youtu.be/GW3whBxZzmU

11. 71 – Varaṇa-Jātaka

- Essential Scene: A lazy man collects green branches instead of dry wood, injures himself and causes inconvenience to others.

- Function in the level: counter-model – negligence (lack of proactive resilience, lack of foresight) harms oneself and the community. Resilience is not only endurance, but also wise action.

Here is the complete analysis of the Jātaka 71, structured according to your indications.

Synopsis of the plot

"Learn from him." This story was told by the Master while he was in Jetavana, concerning an elder named Tissa, the son of a nobleman. It is said that one day, thirty young nobles from Savatthi, all friends with each other, brought with them perfumes, flowers and elegant clothes. Together with a large number of followers, they traveled to Jetavana to listen to the Master's sermons. When they got there, they sat down in the various spaces intended for the listeners: among the iron trees, among the salt trees, etc. In the evening, the Master left his perfumed room and went to the Hall of Truth, sitting on the throne reserved for the Buddha. The young people, along with their followers, also went to the Hall of Truth, offered perfumes and flowers to the

Master, bowed at his feet—those beautiful feet, like lotus flowers in full bloom—and listened to the Truth. Then they thought, "Let us take the vows, to the extent that we understand the Truth preached by the Master." Consequently, when the Blessed One left the hall, they approached him and, with due respect, asked to be allowed to join the Brotherhood. The Master agreed to their request. Having gained the favor of their teachers and masters, they received full rights as members of the Brotherhood. After five years spent together with the teachers, they had memorized the two sacred texts, they knew what was appropriate and what was not; They had also learned the three ways to express gratitude. At that point, desiring to undertake the ascetic life, they obtained the consent of the teachers and approached the Master. Kneeling before Him, they sat down and said, "Lord, we are troubled by the cycle of life: we are afraid of birth, decay, sickness, and death. Give us a theme to think about, so that we can free ourselves from these elements that cause suffering." The Master examined the thirty-eight possible themes, chose a suitable one and explained it to them. After receiving the theme from the Master, they bowed and, in a ceremonious gesture, went to their cells. After saying goodbye to their teachers, they began the ascetic life, wearing simple clothes and living austerely.

Among them was a brother named Tissa, the son of a nobleman. He was a weak and indecisive man, a slave to his own desires. He thought to himself, "I will never be able to live in the forest, to exert myself with hard work, and to be content with few resources to survive. What's the point of going there? I'll go back." So he gave up his purpose. After accompanying those brothers for a while, he turned back. The other brothers, on the other hand, during their pilgrimage through the kingdom of Kosala, arrived in a village located on the border of the kingdom. There, in a wooded place, they spent the rainy season. After three months of hard effort, they managed to reach the state of Arahat. At the end of the rainy season, after celebrating the festival of Pavāraṇā, they left to announce to the Master the results obtained. When they arrived in Jetavana, they put down their prayer tools and clothes, they went to greet their teachers. Eager to see the Blessed... They approached Him and, with due respect, took their seats. The Master welcomed them with kindness. They reported to him the progress they had made, receiving compliments from him. Hearing the Master praise them, old Tissa, the son of a nobleman, longed to live as a hermit, alone. The other disciples also asked the Master's permission to return to live in the same place in the forest. With due respect, they each went to their own cell.

That same night, the young Tissa, son of the lord of the castle, was pervaded by the desire to begin his ascetic exercises immediately. Practicing with great zeal and commitment the practices of a hermit, sleeping in an upright position next to his bed, shortly after midnight he fell to the ground, breaking the bone of his thigh. The pains were so intense that the other brothers had to take care of him; For this reason, they could not go and perform their duties.

Consequently, when they showed up at the appointed time to pray with the Buddha, he asked them if they had not asked permission the day before to be able to begin prayers on that day.

"Yes, sir, we did. But our friend, the son of the nobleman Tissa, while he was trying the methods of life of the recluse, with great commitment... but inopportunely, he fell asleep and fell to the ground, breaking his thigh. That's why our journey was hindered." "It is not the first time, my brethren," said the Master, "that this man, through his negligence, has done inopportune actions, thus causing delays in your journey. It has caused such delays in the past." At these words, at their request, the Master told them that story of the past.

Once upon a time, in Takkasilā, in the kingdom of Gandhāra, there was a Bodhisatta who was a world-famous teacher. He had 500 young Brahmins as disciples. One day, these disciples went into the forest to collect firewood for their master. Among them was a lazy young man, who climbed up a huge tree, thinking it was dry and rotten. So he decided to sleep a little, and then climb the tree and collect some branches to take home. He then lay down on the ground and fell asleep, snoring loudly. The other young Brahmins, meanwhile, returned home with bundles of wood. When they found the young man asleep, they woke him up with kicks.

He got up, rubbed his eyes and, still half asleep, began to climb the tree. But a branch broke just as he was pulling it; The piece of branch struck him in the eye. He covered his injured eye with one hand, picked up green branches with the other, and, after climbing down from the tree, tied the branches together. Then he returned home, adding the green branches to the bundles of wood already collected.

On the same day, by chance, a peasant family invited the master to visit them the following day, so that they could offer him a banquet worthy of a Brahmin. The master then gathered his disciples and, telling them of the journey they were to make the next day, said that they could not leave fasting. "So, make yourself some rice porridge early in the morning," he said. "Eat it before you leave. There you will be given food for yourself, and a portion for me as well. Take everything home with you."

Then, the next morning they got up early and woke up a maid to prepare breakfast for them on time. The maid went to get some wood to light the fire. The green wood was laid on the top of the pile of firewood; She tried to light the fire with that wood. He blew and blew, but the fire would not take. In the end...

The sun had already risen. 'It is broad daylight now,' they said, 'it is too late to begin.' And they returned to their master.

"What? Haven't you left yet, my children?" he said. "No, sir; We haven't started the journey yet." "Why?" "Because that lazy man, when he went to collect wood with us, fell asleep under a tree in the woods. To make up for lost time, he climbed the tree too hastily, so much so that his eye hurt. In addition, he brought home a lot of green wood, which he put on top of our bundles of firewood. When the girl in charge of preparing the food went to get the wood, she took the lazy man's, thinking it was definitely dry. She was unable to light the fire before dawn. And that's why we couldn't leave."

Hearing what the young Brahmin had done, the master exclaimed that it was the actions of a fool that had caused all these problems. Then he repeated these verses:

Learn from the one who tore away the green branches.

Those postponed tasks are eventually completed in tears.

These were the Bodhisatta's comments to his disciples about it. At the end of his life spent performing acts of charity and other good works, he died, according to what he deserved.

Said the Master, "It is not the first time, brethren, that this man has hindered you in your plans; He has done the same in the past." At the end of his speech, he explained the link between the various events and identified the characters involved, saying, "The brother who injured his thigh was that young Brahmin who had once injured his eye. The followers of Buddha were the other young Brahmins. I myself was that Brahmin who guided them."

Dramatic Structure

- Characters:

  - The Lazy Young Brahmin / Monk Tissa: The antagonist of the principle of resilience, a man who oscillates between inertia and compulsive effort.

  - The Brahmin Companions / The Monks: The community that suffers the consequences of the actions of the individual.

  - The Master (Bodhisatta) / The Buddha: The voice of wisdom that unmasks the root of the problem.

- Conflict: It is not a conflict between characters, but between two wrong modes of action: laziness that postpones (inertia) and feverish haste that tries to compensate (inappropriate effort). Both spring from the same root of unawareness.

- Turning point: The moment when the servant fails to light the fire. It is the point at which the consequence of the wrong action becomes irreversible and visible to all, preventing the performance of a vital act (nourishment, celebration).

- Outcome: The community disaster. The group does not arrive at the banquet. There is no punishment for the lazy person, but the natural logic of his action produces collective damage. The teacher formulates the teaching with a room.

Explicit teaching

The stanza spoken by the Bodhisatta is the doctrinal heart of the story:

"Learn from him who tore green branches: / the tasks postponed, in the end, are accomplished in tears."

The message is clear and moral: procrastination combined with hasty and reckless action leads to double failure – the damage to oneself (the wounded eye) and the damage to the community (the missed meal).

Implicit teaching

The implicit teaching is more subtle and concerns the nature of reality. Dry wood and green wood are not just objects, but states of being. Wisdom is not just "doing things on time," but discerning the quality of the right time (kairós). The lazy person tries to use the "green" – that which is still alive, immature, full of lifeblood and therefore not suitable for burning – for a task that requires the "dry" – that which is seasoned, detached, ready for the sacrifice of fire. It is an inability to read reality and act in harmony with its natural rhythms. Resilience is not a brute force, but a harmony with the time of things.

Relationship with the axis of resilience and with the level of belonging

This Jātaka is the perfect counter-model for Level 4 – Resilience and Renunciation as Inner Sovereignty. It defines resilience negatively:

1. Resilience is not reactive effort: The monk Tissa, in the frame, cannot stand forest life and runs away (lack of renunciation). Then, devoured by remorse, he throws himself into an excessive and "out of season" ascetic effort, breaking his leg. Hers is not resilience, but a neurotic oscillation between the inability to bear discomfort and compulsive violence against herself.

2. Resilience is wise and proactive action: True resilience is symbolized by the harvesting of dry wood. It is ordinary, constant and careful action that prevents the crisis. It is not last-minute heroism, but daily foresight. It is the ability to distinguish between what is ready to be sacrificed (dry wood) and what is still in the making (green wood).

3. Renunciation as sovereignty: True renunciation is not escape (as Tissa does), but the sovereign ability to choose the time and manner of effort. The lazy person is not sovereign of himself; he is a slave first to sleep

and then to panic. Proactive resilience is the exercise of this inner sovereignty that chooses to act now, calmly, instead of suffering later, with pain.

Compelling anecdotes between Jung and everyday life

1. The autonomous complex of the "Rimandatore"

The young Brahmin and Tissa are embodiments of what Jung would call an autonomous complex. It's not just "lazy." He is possessed by a model of behavior that acts on him: first the puer aeternus who escapes the weight of the world by sleeping, then the shadow that emerges as compensatory fury, inflicting a wound (the eye) that symbolizes damage to consciousness. In everyday life, this happens when we postpone a difficult conversation for weeks and then confront it in a moment of anger, saying things that hurt and "prevent the banquet," that is, destroy the possibility of relational nourishment.

Varaṇa-Jātaka 71, Jung and the Apophatic Dimension

1. Image Description

The image shows a symbolic two-prong scene:

On the left, the young Brahmin sleeps, his head bowed, a reddish-gold glow on his eye indicating a wound to consciousness.

On the table: an overturned bowl, scattered food, torn calendar pages, a soft clock slipping from the edge.

On the right, Tissa is caught in an explosion of anger, his face contracted, his fist clenched.

Behind him emerges a shadowy figure, indistinct, with bright eyes.

In the background, a labyrinth engraved in the wall, almost imperceptible, like a negative mandala.

The light is warm on the Brahmin, cold and gloomy on Tissa. The table is the boundary between the two worlds: interrupted nourishment, broken relationship.

2. Relation to the Varaṇa-Jātaka (No. 71)

In the Varaṇa-Jātaka, the young Brahmin continually postpones his duties, until his friend Tissa — exasperated — strikes him in the eye.

The gesture is not only physical: it is a trauma to conscience, a brutal awakening.

In the image:

the luminous wound to the Brahmin's eye represents the irruption of reality;

the interrupted banquet symbolizes the loss of spiritual and relational nourishment;

the torn pages and the soft clocks display the theme of postponement, central to the Jātaka.

Myth becomes visual psychology.

3. Jungian reading: autonomous complex and puer aeternus

Jung describes autonomous complexes as psychic structures that "act on the individual" instead of being acted upon by him.

In the image:

The sleeping Brahmin embodies the puer aeternus: light, irresponsible, suspended;

Tissa furious embodies the compensation of the Shadow: what has been repressed returns with violence;

the dark figure behind Tissa is the personification of the complex.

The scene shows the typical cycle:

→ avoidance

→ voltage build-up

destructive explosion.

This is what happens when we postpone a difficult conversation and then face it at the worst moment, hurting those in front of us.

4. Apophatic dimension: what cannot be said

Apophase is about what can only be indicated, not described.

In the image, the apophatic emerges in three points:

The shadow figure: it has no defined form, it is a psychic "unspoken".

The labyrinth in the background: it is not an explicit symbol, but a reference to the mystery of the Self.

The luminous wound: it is not realistic; it is a metaphysical sign, an opening towards the unspeakable.

The image does not explain: it evokes.

He does not define: he alludes.

It does not show the divine: it shows the limit of consciousness, which is the place where apophase begins.

5. Interpretative summary

The image works as a bridge between:

the Buddhist myth (responsibility, awakening, relationship),

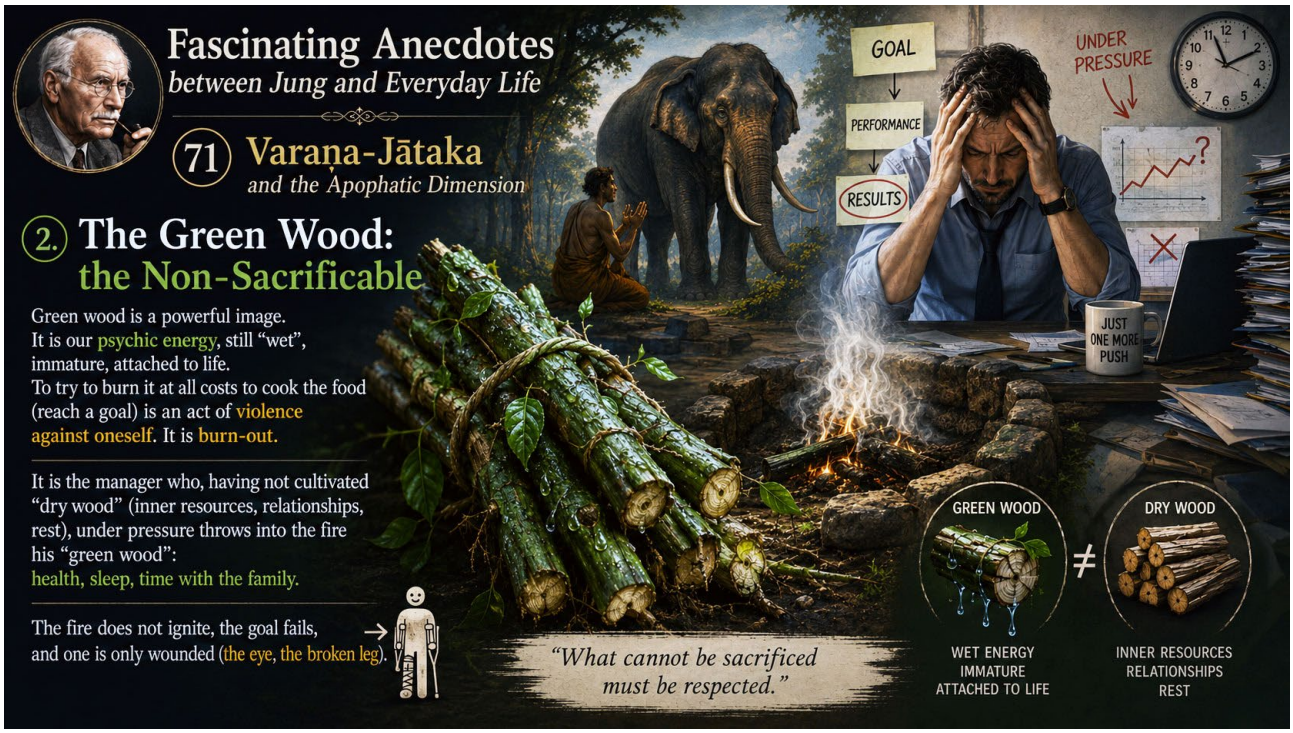
Jungian psychology (complexes, Shadow, wound to consciousness),

the apophatic way (the mystery that cannot be told).

It is a scene that speaks of the moment when consciousness is wounded in order to see, and in which what we cannot say — or do — returns as Shadow.

2. Green wood: the non-expendable

Green wood is a powerful image. It is our psychic energy that is still "wet", immature, attached to life. Wanting to burn it at all costs to cook food (achieve a goal) is an act of violence against oneself. It's burn-out. It is the manager who, not having cultivated the "dry wood" (inner resources, relationships, rest), under pressure throws his "green wood" into the fire: health, sleep, time with the family. The fire does not ignite, the target fails, and you have only injured yourself (the eye, the broken leg).


Fascinating Anecdotes
between Jung and Everyday Life
71 Varaṇa-Jātaka
and the Apophatic Dimension
2. The Green Wood:
the Non-Sacrificable
Green wood is a powerful image.
It is our psychic energy, still "wet", immature, attached to life.
To try to burn it at all costs to cook the food (reach a goal) is an act of violence against oneself. It is burn-out.
It is the manager who, having not cultivated "dry wood" (inner resources, relationships, rest), under pressure throws into the fire his "green wood":
health, sleep, time with the family.
The fire does not ignite, the goal fails, and one is only wounded (the eye, the broken leg).
GOAL
PERFORMANCE
RESULTS
UNDER PRESSURE
JUST ONE MORE PUSH
GREEN WOOD
DRY WOOD
≠
WET ENERGY
IMMATURE
ATTACHED TO LIFE
INNER RESOURCES
RELATIONSHIPS
REST
"What cannot be sacrificed must be respected."

The image builds a very intense symbolic bridge between the story of the Varaṇa-Jātaka, Carl Jung's depth psychology and the apophatic dimension of human limitation.

It's not just a poster about burnout: it's a visual meditation on impossible sacrifice.

1. The symbolic heart of the Jātaka 71

In Varaṇa-Jātaka the image of "green wood" is paradoxical: an attempt is made to light a fire with what cannot yet burn.

Green wood represents something alive, moist, not ready to be consumed.

In the spiritual language of the Buddhist story, it indicates the illusion of being able to obtain an immediate result by violating the deep rhythms of existence.

The image translates this symbol in a contemporary key:

the exhausted manager,

the table full of cards,

the failed diagrams,

his face crushed by the pressure.

The central fire is small, almost helpless. Combustion doesn't really happen.

The suffering produced is sterile.

This is exactly the point of the Jātaka:

not everything can be sacrificed without destroying the very source of life.

2. The Jungian reading: the Self vs. the productive ego

From a Jungian perspective, the "green wood" is the living psyche that has not yet been integrated.

For Jung, the modern human being continually tries to identify himself with the productive function of the Ego:

efficiency,

control,

performance,

result.

But the unconscious does not obey industrial logic. The psyche has organic times.

The image communicates this conflict through two poles:

A. The forest and the elephant

The elephant recalls the archetype of deep memory, of slow strength, of the natural sacred.

The forest is the unconscious.

The man kneeling before the animal represents a contemplative attitude: not domination, but listening.

B. The Office of Burnout

Here the hypertrophied ego dominates:

objectives,

graphic designers,

performance,

urgency.

But the more the ego forces the process, the more the fire fails.

Jung would have read this scene as a dissociation: life energy is consumed to sustain an artificial social person.

The "green wood" then becomes:

sacrificed sleep,

sacrificed relationships,

health sacrificed,

sacrificed interiority.

In Jungian terms, the subject attempts to feed the false Self by devouring the real Self.

3. The apophatic dimension: the non-expendable

The deepest aspect of the image, however, emerges in the final sentence:

"What cannot be sacrificed must be respected."

Here comes the apophatic dimension.

Negative theology teaches that the ultimate real cannot be possessed or reduced to function.

There is something that is known only through limit, silence, the renunciation of control.

The "green wood" then becomes a symbol of what:

must not be consumed,

it must not be accelerated,

it must not be transformed into a performance.

Apophatically speaking, the living nucleus of the human being remains irreducible.

The image denounces the modern violence of wanting to convert everything into productive energy:

time,

attention,

love,

sleep,

body,

soul.

But the sacred does not burn.

When we try to force it:

the fire does not ignite,

food does not cook,

only wounds remain.

4. The symbolism of failed fire

Fire, in almost all spiritual traditions, is a symbol of transformation.

Here, however, the fire is weak and smoky.

This is fundamental.

We are not faced with a true transfiguration, but with a modern pseudo-alchemy:

a sacrifice without transcendence.

Energy is consumed without making sense.

In Jungian terms: there is no contact with the Self.

In apophatic terms: the contemplative void that allows authentic transformation to emerge is missing.

5. The contrast between "Green Wood" and "Dry Wood"

In the lower right corner, the image opposite:

Green wood

Dry wood

"Dry Wood" is not emotional coldness.

It is inner maturation.

It represents:

rest,

reports,

interiority,

slow time,

ability to let go.

Only what has matured naturally can become transformative fuel.

Contemporary society, on the other hand, claims to burn what is still alive.

And it is here that Jātaka meets Jung and apophasis: salvation does not arise from the intensification of the will, but from respect for the ontological limit of being.

6. Meditative Conclusion

The image does not simply propose an invitation to psychological well-being.

It proposes a spiritual critique of the civilization of performance.

The true message of the Varaṇa-Jātaka, reinterpreted through Jung and negative theology, could be formulated as follows:

Human beings are injured when they try to use their soul as fuel.

The "green wood" is the living part that must be guarded, not consumed.

And the failure of fire becomes almost a grace: a sacred limit that prevents man from destroying himself completely.

3. The dream of the missed banquet

The master and disciples lose the banquet. In Jungian terms, the banquet is the symbol of conjunction, of integration between the Self and the Self, a moment of nourishment and community celebration. The wrong act of the individual, acting as a collective shadow (laziness/haste is a universal archetype), blocks the entire process of individuation of the group. How many times in a family or in a work team does the unconsulted action of a person prevent a moment of joy or shared success? Resilience, here, is the ability of the group not to turn the culprit into a scapegoat, but to see what happened as a systemic symptom.

ENGAGING ANECDOTES BETWEEN JUNG AND EVERYDAY LIFE, 71
Varaṇa-Jātaka and the Apophatic Dimension:
3. The Dream of the Missed Banquet
The teacher and the disciples miss the banquet. In Jungian terms, the banquet is the symbol of conjunction, of the integration between the Ego and the Self, a moment of nourishment and communal celebration. The wrong action of one individual, who acts out a collective shadow (laziness/hurry is a universal archetype), blocks the entire process of individuation for the whole group.
How many times in a family or in a work team does the ill-considered action of one person prevent a moment of joy or shared success?
Resilience, here, is the ability of the group not to turn the culprit into a scapegoat, but to see what happened as a systemic symptom.
THE WRONG ACTION OF ONE INDIVIDUAL
COLLECTIVE SHADOW
BLOCKS THE INDIVIDUATION PROCESS
THE GROUP THAT TRANSFORMS THE SYMPTOM INTO AWARENESS
“The true fault is not in the individual, but in ignoring the bond that unites us. To transform the symptom in understanding is the first step toward conjunction.
INDIVIDUATION

The image builds a very dense symbolic scene, where the narrative language of Varaṇa-Jātaka is intertwined with the archetypal psychology of Carl Gustav Jung and with the sensitivity of apophatic theology. It is not simply an illustrative representation of a "missed banquet", but a visual meditation on the fracture of communion and the possibility of transforming error into conscience.

The composition is divided into two large symbolic poles.

On the right, the luminous banquet appears almost like a dreamlike vision suspended in the evening sky. The rich table, the golden lamps, the radiant center of the scene evoke an image of totality. In a Jungian key, this banquet represents the coniunctio: the union between the Ego and the Self, that is, the moment in which the individual consciousness is reconciled with its deep center. The banquet is not only material nourishment, but psychic communion. Jung would have read this image as an archetype of integration: the shared table is the symbol of inner completeness and collective reconciliation.

Yet the banquet is far away, unreachable. The disciples do not participate in it: they contemplate it as a lost dream. This distance is fundamental. The image suggests that the Self is never directly possessed. Here the apophatic dimension emerges: the highest truth manifests itself precisely as absence, lack, subtraction. The center does not offer itself fully to the eye; it appears only as nostalgia for fulfillment.

In the apophatic tradition, the divine cannot be defined positively: it is encountered in emptiness, in silence, in the impossibility of grasping it. Thus the "missed banquet" becomes a symbol of a negative revelation. The

characters learn not through the possession of the party, but through its loss. Absence educates more than presence.

The lower part of the image accentuates this movement. The monks walk in the half-light, dressed in earthy tones, almost worn out by the journey. The teacher in the foreground looks far away: he does not seem dominated by anger, but by awareness. This detail is important because it shifts the story from moralism to symbolic understanding.

According to Jung, the real danger for a group is not the individual error itself, but the projection of the Shadow onto the culprit. When a community shifts all the blame onto a single individual, it avoids seeing its own unconscious participation in the problem. In fact, the image insists on the concept of "Collective Shadow". Haste, inattention, laziness do not belong only to one person: they are shared archetypal energies.

Here the Jātaka takes on an extremely contemporary meaning. In a family, in a spiritual community, in a work group, collective failure is often attributed to a single figure. But true resilience arises when the group understands that the symptom is systemic. The image shows this well in the iconographic sequence below: from individual error we move on to the collective shadow, to the block of individuation, up to the transformation of the symptom into community awareness.

This transformation is the true spiritual heart of the image.

In Jungian language, the group avoids the scapegoat mechanism and integrates the Shadow. In apophatic language, instead of immediately filling the void with accusations or explanations, it crosses the void. It remains in the lack without destroying it. It is precisely this dwelling in incompleteness that opens a space for awakening.

The light of the image also works symbolically in this direction. The banquet is bathed in an almost transcendent gold, while the wayfarers are surrounded by deep blues and evening shadows. Gold and darkness are not absolute opposites: they are two dimensions of the same process. Light represents the Self; Darkness represents the path of individuation. Jung argued that one does not reach consciousness by avoiding the shadow, but by crossing it.

From an apophatic point of view, the shadow is not just psychological negativity: it is the place where the images of power, success and perfection are emptied. The missed banquet destroys the illusion of control. And it is precisely there that a more authentic form of communion can emerge.

The final sentence of the image sums up this passage beautifully:

"The real fault is not in the individual, but in ignoring the bond that unites us."

It is a profoundly Jungian phrase, but also profoundly apophatic. The real fault is not human error — inevitable — but the oblivion of the invisible relationship that unites beings. When the link is forgotten, the group fragments; when it is recognized, even failure becomes an opportunity for transformation.

In this sense, the "missed banquet" is not really lost. It becomes an initiation rite. The external feast disappears so that a deeper inner communion can be born.

Carousel table. 71 – Varaṇa-Jātaka with Jungian integration

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 71)	Jungian Reference / Psychological Anecdote	Jungian layer integration	Apophatic dimension
1	**Cover – The Fire Extinguished and the Broken Eye**	A green branch dripping sap resting on a wooden mask with a broken eye. Behind, an extinguished hearth from which faint coils of smoke rise that never become flame. Suspended light, time that holds the breath.	The whole story is already contained in this emblem: the wrong wood, the wounded eyesight, the denied fire.	The archetypal image of the impeded Sacrifice. The eye is the conscience that has not been able to discern; Smoking is the libido that yearns in vain for transformation. In everyday life, it is the project that is born already dead because it is based on an energy that is not ready.	Level 4 resilience starts with the recognition that fire is not lit by will. Inner sovereignty is knowing how to wait for dry wood, instead of throwing one's still living part into the fire, injuring oneself.	The mystery is not explained: it is guarded. Smoking is the presence of an absence that speaks. The heat that does not come is already an announcement, a knowledge without concept that inhabits the cold ashes.
2	**The Harvesting of Dry Wood**	A line of young Brahmins in an Indian forest, each with an orderly bundle of dry branches, moved by calm and rhythmic gestures. Warm afternoon light.	The companions of the lazy man collect dry wood diligently, making the right gesture at the right time.	Proactive resilience as a function of the conscious Ego, which operates in harmony with the Self. Gathering dry wood is the daily ritual that feeds the inner fire. In life, it is the constancy of those who prepare a difficult meeting in time, without postponing it.	Acting with foresight is the essence of resilience as a stable virtue. Heroism is not needed: fidelity to the ordinary task is enough. Renunciation is laziness and the illusion that time is infinite.	The dry branch is the humblest thing, yet it already contains the future heat. Wisdom is not seen in the act, but in the silence of the gesture made without haste, a mute alignment with the order of the seasons.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 71)	Jungian Reference / Psychological Anecdote	Jungian layer integration	Apophatic dimension
3	**The Sleeper at the Foot of the Giant Tree**	A young Brahmin sleeps curled up under a huge tree, his face serene and unaware. His robe is stretched out like a soft island. In the background, his classmates move away.	The lazy Brahmin mistakes the tree for dead and takes a nap, postponing the task.	The **Puer Aeternus** that shuns the weight of reality. To sleep at the foot of the tree is to remain in the unconscious, in the womb of the world, while life flows. The anguish of waking up will be the shock of those who discover that they have been excluded.	Resilience is not passive endurance, but active wakefulness. The sleep of the lazy is the negation of inner sovereignty: one is a subject of one's own inertia, not a king of one's own time.	Sleep is the threshold of non-being. In that deep breath there is the echo of a stillness that is not laziness, but the emptiness from which everything arises. Mystery does not condemn the sleeper, it waits for him.
4	**The Kick of Awakening**	Feet shod with sandals hit the sleeper's back. His face is deformed by shock. Cool, flat light. The comrades are not angry, only factual.	The teammates wake up the lazy man by kicking and leaving him behind.	The abrupt intervention of the **outside world** that acts as an alarm bell. It is the principle of reality that breaks into the dream. Often an unexpected crisis (a dismissal, an abandonment) shakes us with the same violence, necessary and indifferent.	The collective resilience of the group does not stop for those who are left behind. Level 4 teaches that inner sovereignty cannot be imposed: everyone is responsible for their own path. The community can only continue.	Football is not a punishment, it is a border. The silence after the blow is charged with an impersonal law: life does not wait. This is the mystery that is silent, but resonates like a missed beat.
5	**The Reckless Ascent**	The young man, still groggy, climbs the trunk like a possessed man. Eyes wide open, awkward grip. The bark	In a panic, he climbs quickly to make up time. He no longer knows how to	The **Shadow** that erupts as compensation. Inertia turns into forced fury. The complex of the inept who,	Resilience is not the feverish reaction to a delay. The haste he wants to remedy is twice as much as	In the disorderly ascent lies the nostalgia for totality. The lazy person is not bad: he is a soul that yearns to

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 71)	Jungian Reference / Psychological Anecdote	Jungian layer integration	Apophatic dimension
		oozes fresh sap, revealing the hidden life of the tree. A broken branch shoots towards his face.	distinguish dry from green.	cornered, reacts with self-destructive violence. It is the employee who, after months of inertia, tries to finish everything in one night, causing disasters.	inertia, not its opposite. The real renunciation is to this neurotic oscillation, choosing the constant pace.	make the right gesture, but does it out of time. The mystery is in that upward tension, even when it is blind.
6	**The Wound of Not-Seeing**	First floor. A hand presses on a bleeding eye; blood drips between his fingers. The other hand is already clutching a handful of leafy green branches.	The broken branch bounces off him, injuring his eye. But he, without stopping, collects green branches.	The **wound of conscience**. The injured eye is the organ of discernment damaged precisely by the act of "wanting to do". It is blindness that strikes those who force the process of individuation. In daily life, it is intuition that is extinguished when we act out of anxiety.	Damage to self and community arises from a lack of proactive resilience. Inner sovereignty is seen in the ability to stop after a mistake, not to persevere in blindness. Giving up haste is already healing.	The wounded eye becomes another way of seeing. Blood is not just loss: it is the sign of a threshold crossed. The mystery is that it is precisely the wound that can open up a deeper view, if you listen to it in its silence.
7	**The Green Bundle on the Dry Pile**	A pile of dry, the result of common effort, surmounted by a shapeless bundle of green branches, with leaves still shiny with sap. Sunset light; the dry shines, the green absorbs the shadow.	The lazy man throws his bundle of green wood on top of the dry ones of his companions, hiding the mistake.	The **act of concealment** that contaminates collective work. It is the non-integrated shadow that is cast on the group. In the company, it is those who hide their mistake	Community resilience is undermined by a single wrong gesture. The level shows how the lack of foresight of the individual becomes a burden for everyone. Renunciation is	The green on the dry is the very image of paradox: what is alive suffocates the power of what is already dead and ready for sacrifice. A biological and spiritual mystery, which cannot be explained but is

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 71)	Jungian Reference / Psychological Anecdote	Jungian layer integration	Apophatic dimension
				hoping that it will go unnoticed, but in this way pollute the system.	also wanting to unload one's own consequences on others.	recognized in an inner shiver.
8	**The Servant and the Smoky Dawn**	A kneeling servant girl blows on green branches. Thick, acrid smoke fills the room. From the window, the first merciless light of dawn marks the end of useful time.	The servant takes the green wood at the top of the pile believing it to be dry. It blows in vain; The sun rises, making it impossible to leave for the feast.	The **Soul** (the servant) who attempts the alchemical transformation but is sabotaged by a raw material that is not ready. Smoking is the symptom, the anxiety that darkens. In life, it is when we try to "ignite" a relationship or project using immature energies, only generating confusion.	The fire that does not ignite is the verdict of reality against inopportune action. Resilience is not blowing harder, but knowing when matter is not ready and having the courage to stop.	Smoking is the boundary between the visible and the invisible. The servant who blows is humanity who seeks warmth. The dawn that rises on failure is a silent revelation: the mystery is in the day that begins anyway, indifferent and full of another possibility.
9	**The Lost Feast**	The teacher erected in an empty courtyard, morning sun already high. Behind him, intact bowls and vases remain in the shadows. The disciples with bowed heads. An empty space where the journey and the	The Brahmins, due to the delay, can no longer go to the village for the banquet offered to the master. The whole group loses nourishment and partying.	The **archetype of denied nourishment**. The banquet is the community conjunction, the moment of integration between the Self and the Self. Skipping it is losing an opportunity for collective individuation. It happens when a toxic family	The damage is not only material, but spiritual: the community loses a rite of cohesion. Level 4 resilience is also the ability to process loss without looking for scapegoats, renouncing resentment.	The absence of the banquet is more eloquent than a thousand speeches. In the empty space the mystery of lack is deposited, which is already a form of presence. The silence of the empty courtyard speaks of what nourishes even when it is denied.

	Slide Title	Scene / visual description	Narrative anecdote (Jātaka 71)	Jungian Reference / Psychological Anecdote	Jungian layer integration	Apophatic dimension
		meal should have been.		dynamic prevents a party, a reconciliation.		
10	**The Voice of the Bodhisatta**	The teacher raises his open hand in a teaching gesture. His face is illuminated by a compassionate clarity. The air seems to vibrate.	The Bodhisatta pronounces the room: "Learn from him who tore green branches: the tasks postponed are done in tears."	The archetype of the **Old Sage** (the Self) who extracts a universal law from what happened. Turn chaos into cosmos. The psychotherapist does the same when he helps to read a failure not as a condemnation, but as an indication of a psychic law.	Resilience reaches its voice. The teacher does not punish, he does not despair: he shows the connection between action and consequence. Inner sovereignty is precisely this ability to rise to an overall vision, renouncing emotional reactivity.	The master's words do not explain the mystery: they keep it in a poetic room. Truth is not a concept, but a rhythm that is recognized in the silence after the voice. It is a knowledge that does not belong to anyone.
11	**The Monk Who Came Back**	A monk from behind, dressed in saffron, on the edge of a dark forest. The companions have disappeared into the trees. He stares at the path of the monastery, his shoulders hunched between relief and shame.	The monk Tissa, unable to face the wandering ascetic life, abandons his companions and returns to the monastery.	The **Puer** in his escape phase from the test. The fear of the forest is the fear of the unconscious and of initiatory solitude. In life, it is those who give up a path of personal growth as soon as it becomes uncomfortable, taking refuge in routine.	Resilience is not an escape from discomfort. Tissa embodies the failure of renunciation precisely because she chooses comfort. Inner sovereignty is measured in the ability to stay in the woods when it is dark.	The figure of the monk on the threshold is the place of no return. In that border vibrates the unanswered question: who would I have become if I had stayed? A mystery that never unravels, and that guards all unlived lives.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 71)	Jungian Reference / Psychological Anecdote	Jungian layer integration	Apophatic dimension
12	**The Fracture of Forced Zeal**	A night cell. A monk on the ground, twisted, one leg bent in an unnatural way. Next to it, a low wooden bed. Smell of effort and broken bone.	Tissa, to make up for his cowardice, practices with excessive zeal and out of season. He falls asleep in a standing position, falls and breaks his femur.	The **enantiodromy**: the one-sided tension towards the spiritual ideal is reversed into its somatic opposite. The fracture is the body that says "no" to the tyrannical will. It is the burnout of those who, after years of passivity, impose an inhuman discipline on themselves.	Resilience is not an extreme effort. The real renunciation is this oscillation between sloth and fanaticism. Level 4 shows that stable virtue is an average tone, neither inert nor violent. The broken leg is the insurmountable boundary of the will.	The broken bone is the place where control dissolves. The forced surrender of the body is the paradox of a liberation: the omnipotent ego breaks to make room for another form of being. The mystery is in this surrender that is not defeat, but openness.
13	**The Weight of Waiting**	The monk brothers sit in a dark corridor, bowls and travel sticks placed next to them. Faces without accusation, only a silent, serious acceptance.	Due to Tissa's fracture, the other monks have to stay to take care of him, postponing their departure for the woods.	The **community that carries the weight of the shadow of others**. It is the passive resilience of the collective, which does not rebel but stops. In a family, it is someone who gives up an opportunity to care for a sick relative because of his or her mistakes.	Inner sovereignty at the community level is manifested in the ability to stop without recrimination. It is a renunciation of the goal that does not cancel the inner journey; indeed, it deepens it. Waiting becomes a very high form of resilience.	In the silence of the corridor vibrates an acceptance that is not resignation, but fertile emptiness. The unreached goal remains like a fixed star in the invisible. The mystery is that waiting can be more sacred than travel.
14	**The Silent Mirror of the Buddha**	The Blessed sits motionless, a slight smile as he recognizes an ancient	The Buddha listens to the monks' account and sets about telling the story	The archetype of the **Self in its totality** that holds together present and past	Here resilience is brought to its maximum expression: no longer struggle,	The smile of the Buddha is the face of the ineffable. The story he is about

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 71)	Jungian Reference / Psychological Anecdote	Jungian layer integration	Apophatic dimension
		pattern. The monks in front of him. It is the moment before the story begins.	of the past, showing the connection.	without confusion. The Buddha's smile is the consciousness that has overcome conflict. In the Jungian study, it is the moment when a patient recognizes his or her own recurring pattern without identifying with it.	but stillness that sees the cycle. Inner sovereignty is the ability to tell one's own story without being acted upon by it. Renunciation is the need to change the past.	to tell is not an explanation, but a re-presentation of the mystery. Pattern recognition does not dissolve it: it holds it in a wider light.
15	**The Eternal Return of Error**	A double exposure: on the one hand the Brahmin with the bleeding eye, on the other the monk with a broken leg. The two figures merge into a single archetypal silhouette, the same gesture of self-harm through the centuries. Cosmic wheel background.	The Master shows how the monk Tissa and the lazy Brahmin are the same person, repeating the same pattern of procrastination and inappropriate zeal life after life.	The **autonomous complex** that repeats itself as an eternal compulsion to repeat. Individuation consists in bringing this unconscious nucleus to consciousness. In life, it is realizing that our failures have a constant "signature," a recognizable form that haunts us.	Level 4 invites you to break this repetition with conscious resilience. Not by fighting the error, but by recognizing it as part of one's inner landscape. Sovereignty is saying, "Here, this is my demon. I know him. He won't make me fall again."	The deep identity of the lazy person is not explained: it appears. In the repetition of the gesture through the lives, something is silent and resonates simultaneously. It is the "already seen" of the soul, an eternal motif that suddenly becomes familiar, without the need for concepts.
16	**The Apophatic Hearth**	A simple stone hearth, completely cold. On top, a single piece of	History is silent. There is no more action, only the pure symbol: the	The image of the **mystery of the Self** that is never fully revealed. Dry and green	The resilience of Level 4 culminates here: not in action, but in the ability to	This is the apophatic dimension in its purest form. The Jātaka does not

Slide Title	Scene / visual description	Narrative anecdote (Jātaka 71)	Jungian Reference / Psychological Anecdote	Jungian layer integration	Apophatic dimension
	perfectly dry wood and a single piece of green wood, laid next to each other, intact. No fire, no hand. Silence full of unspeakable knowledge.	two woods, the choice not yet made, the fire not yet lit.	wood represent the psychic polarities: the expendable and the non-expendable. Integration is not about burning everything, but about recognizing the right distance between the two. In life, it is the quiet time before a crucial decision.	pause in the "not yet". Inner sovereignty is the mastery of one's own fire, knowing that it can only be lit at the right time, with the right material. Renunciation is the impulse to hasten the mystery.	explain the phenomenon, it guards it. Dry and green wood together are the paradox of inner life. The mystery cannot be reduced to psychology or metaphysics: it is here, in this silence that is not empty but full of knowledge without concept. It suddenly appears familiar because it is silent and resonates within.

This table combines the detailed story, the Jungian reading and the apophatic dimension, showing how the Varaṇa-Jātaka does not offer a solution, but preserves the mystery of resilience as attunement with the right rhythm of life, a knowledge that is recognized only in silence after the story.

Video
https://youtu.be/UQCRSI0Rc0U

The apophatic dimension: the mystery that is silent and resonates

The Jātaka is not a problem-solving manual. It does not explain how to be resilient. It preserves the phenomenon of human failure, showing it in its painful and ridiculous repetitiveness through lifetimes.

Who is the monk Tissa really? Is he lazy? A weakling? An ambitious clumsy? The story does not say. He shows only his action and his consequence, twice: as a Brahmin and as a monk. In this repetition, the character's deep identity appears not as a psychological label (a "lazy guy"), but as an ineffable motif, a law of his being that manifests itself over time. The teacher's teaching ("Learn from him...") does not offer a cure. It offers the contemplation of a law.

The familiarity we are talking about is this: when we read history, we learn nothing new theoretically. But something is silent and resonates simultaneously in our interiority. We recognize green wood as that project that began with restorative fury, we recognize the broken leg as the consequence of our exasperated perfectionism. It is a knowledge without a concept, because it is not based on a definition, but on a sudden alignment of personal experience with an archetype. The mystery of resilience, as a sovereign art of the right moment, remains such: it cannot be grasped, but only lost, like the banquet, or inhabited, like the stillness of the Buddha who tells the story.

12. 72 – Sīlavanāga-Jātaka

- Essential scene: a good elephant saves an ungrateful man. The man then tries to betray him (he wants to sell him or kill him). The elephant, while being able to take revenge, continues to do good.

- Function in the level: pinnacle of resilience – virtue does not depend on the gratitude of others. The ungrateful is blinded; the virtuous remain firm in his good nature. There is no bitterness or retaliation.

Here we are at the summit of Level 4 and, with it, the conclusion of the entire "Axis of Resilience" (Jātaka 61–72). The Sīlavanāga-Jātaka (no. 72) completes the trajectory that leads from affective deception to inner sovereignty: resilience is no longer a strategy of response, but the very nature of the awakened subject, which does not depend on any reaction of the other.

Synopsis of the plot

"Ingratitude is a quality that knows no bounds." This story was told by the Master while he was in the Bamboo Grove about Devadatta. The disciples were sitting in the Hall of Truth and said, "Your Majesty, Devadatta is ungrateful: he does not recognize the virtues of the Blessed One." Back in the hall, the Master asked what they were talking about. He was told: "This is not the first time that Devadatta has behaved ungratefully; He already did it in the past, and he never recognized my virtues." Having said this, at their request, the Master told this story from the past.

Once upon a time, in the days when Brahmadatta reigned over Benares, the Bodhisatta was born of an elephant in the Himalayas. At the time of birth, it was entirely white, similar to a huge block of silver. His eyes were like diamonds; Her mouth was red, as if it were made of scarlet cloth. Its trunk was similar to silver stained with red gold. His four legs looked like they had been polished with lacquer. His appearance, adorned with all the perfect qualities, was truly beautiful. When he grew up, all the elephants of the Himalayas followed him, considering him their leader. While living in the Himalayas, surrounded by 80,000 elephants, he realized that there were negative behaviors within the herd. So, separating himself from the others, he lived alone in the forest. His goodness earned him the name "Good Elephant King".

One day, a forester from Benares came to the Himalayas, looking for the tools he needed to do his job. Losing his direction, he wandered aimlessly, his arms outstretched in despair and crying, frightened of death. Hearing his lamentations, the Bodhisatta was moved and decided to help him. He approached the man. But as soon as the man saw the elephant, he fled in terror. Seeing him flee, the Bodhisatta stood still; the man, in turn, also stopped. The Bodhisatta approached again, and the man fled again. However, whenever the Bodhisatta stopped, the man also stopped. Then the man understood that the elephant stopped when he stopped, and only approached when he remained still. He then concluded that the elephant had no offensive intentions, but wanted to help him. So, this time, the man stood still, without fleeing. And the Bodhisatta came up and said, "My friend, why are you wandering here, crying?"

'My lord,' replied the woodcutter, 'I have lost my way, and know nowhere to go. I fear I shall perish."

Then the elephant took the man to his home and hosted him for a few days, offering him fruits of all kinds. At last he said, "Do not be afraid, my friend. I will bring you back among men." The elephant made the man sit on his back and took him to the places where human beings lived. But the man, ungratefully, thought that if he was asked questions, he should know how to answer. So, as he traveled on the back of the elephant, he memorized the landmarks along the way: the trees, the hills, etc. Finally, the elephant took him out of the

forest and left him on the road that led to Benares. He said, "This is the way you have to go, my friend. Do not tell anyone, or if you will be asked questions, where my home is." After these words, the Bodhisatta returned to his home.

Once in Benares, the man, during his walks through the city...

He went into the city, to the ivory workers' bazaar, where he saw how ivory was being processed into various shapes and structures. He asked the artisans if they would be willing to pay anything for a live elephant's horn.

"Why are you asking me such a question?", was the answer. "The tusk of a live elephant is of much greater value than that of a dead elephant."

'Oh, then I will bring you some ivory,' said the man. Then he made his way to the Bodhisatta's abode, bringing with him the food needed for the journey and also a sharp saw. When asked what had prompted him to return, he replied that he was in such a desperate situation that he could not make a living in any way. That's why he had come to ask for a piece of ivory that he could sell to earn something. 'Of course,' said the Bodhisatta, 'I will give you a whole ivory tooth, provided you have a saw to cut it.' "Oh, I brought a saw with me, sir." "Then cut off my ivory teeth and take them away with you," said the Bodhisatta. He knelt on the ground, like an ox. The woodcutter cut off both of the Bodhisatta's ivory teeth. Once they were cut, the Bodhisatta took them in his trunk and said to the man, "Don't think, my friend, that I give these ivory teeth just because I don't appreciate their value." But a thousand times, a hundred thousand times more precious to me are the "fangs of omniscience", capable of understanding everything. Therefore, may the gift of these fangs to you bring me omniscience itself." With these words, he handed over those tusks to the woodcutter, in exchange for omniscience.

The man took those ivory teeth and sold them. Once he had spent all the money from the sale, he returned to the Bodhisatta, saying that the two ivory teeth had only allowed him to pay his debts. He then asked the Bodhisatta to give him the rest of the ivory he possessed. The Bodhisatta agreed and gave him the rest of the ivory, after cutting it as before. The man left and sold the remnants of ivory as well. On returning, he said, "It is useless, my lord; I still can't make a living. Please give me at least the remains of your ivory teeth."

"Let it be so," replied the Bodhisatta. Then he lay down again, as before. That wretch, stepping on the Bodhisatta's trunk – that sacred trunk, similar to shiny silver – and climbing its sides, which resembled the snowy peak of Mount Kelāsa, kicked the roots of the Bodhisatta's teeth, until they were completely destroyed. He then cut off the stumps of his teeth and left. But as soon as that wretch disappeared from the Bodhisatta's sight, the earth itself, infinitely vast, capable of supporting the enormous weight of Mount Sineru and the surrounding mountains, together with all the filth and corruption of the world, split into a huge crevasse... As if he could no longer bear the weight of all that wickedness! Immediately, flames from Hell enveloped the wretched man, trapping him in a deadly embrace, and then taking him away with them. And while that poor fellow was swallowed up by the depths of the earth, the fairy of the tree who lived in that wood made the whole area resound with her songs.

In these words: "Not even the gift of a world empire can satisfy those who are ungrateful and ungrateful!" And in the next verse, the Fairy taught the Truth:

The more ingratitude manifests itself, the more evident it becomes.

Not everyone in the world can satiate their hunger.

With these teachings, the Tree Fairy caused that forest to resound with new melodies. As for the Bodhisatta, he lived his life to the end, and then left, according to what was due to him by merit or demerit.

The Master said, "It is not the first time, brothers, that Devadatta has shown himself ungrateful; It has always been like this in the past." At the end of his speech, he pointed to the characters involved, saying: "Devadatta was the ungrateful man of those times; Sāriputta was the 'Fairy of the Tree', and I myself was the 'Good Elephant King'."

Dramatic Structure

- Characters

  - The Bodhisatta: the Good King Elephant, symbol of stable virtue and renunciation.

  - The ungrateful man: the woodcutter, a figure of the hungry shadow and the inability to recognize the gift.

  - The divinity of the tree: the impersonal voice of cosmic law and truth.

- Conflict

  Inside the ungrateful: his insatiable greed clashes with the absolute generosity of the elephant. There is no external conflict, because the elephant does not offer resistance. The real conflict is between the logic of attachment and the freedom of detachment.

- Turning

  Not a single twist, but a progression: the request becomes more and more cruel (tusks, residual ivory, stumps), and the elephant gives in each time without a shadow of resentment. The real turning point is the cosmic reversal: the earth swallows the ungrateful as soon as it disappears from the sight of the Bodhisatta, testifying that justice is not the work of the saint, but of the very structure of reality.

- Outcome

  The ungrateful is annihilated; The elephant continues its existence until natural death, without ever having derogated from its nature. The truth is proclaimed by the sylvan fairy and made her own by the Buddha in the present.

Explicit teaching

The text openly declares, through the Master, that Devadatta was ungrateful then as well as now, unable to recognize the virtues of the Awakened One. The fairy's verse condenses the message: ingratitude is structurally insatiable; not even the gift of the whole world could fill it. At the same time, the Bodhisatta gives his tusks with the intention of attaining omniscience, indicating that the true fruit of generosity is not human gratitude, but inner spiritual maturation.

Implicit teaching

What the plot preserves, rather than explaining, is that inner sovereignty is not measured by the response of the other. The elephant does not take revenge, does not feel bitterness, does not stop being good after betrayal. The ungrateful is "blinded", says the commentary; the virtuous remain "firm in their good nature".

The implicit teaching is that perfect resilience is an ontological, not a reactive quality: the saint does not hold back from taking revenge, but is already beyond the dynamics of the wrong suffered. His renunciation is not

calculated on the behavior of others; it is a detachment that precedes the event. Even the last gesture – giving up the stumps while being stepped on – shows that the Bodhisatta's sense of self is no longer attached to either the body or recognition.

Relationship with the axis of resilience and with the level of belonging

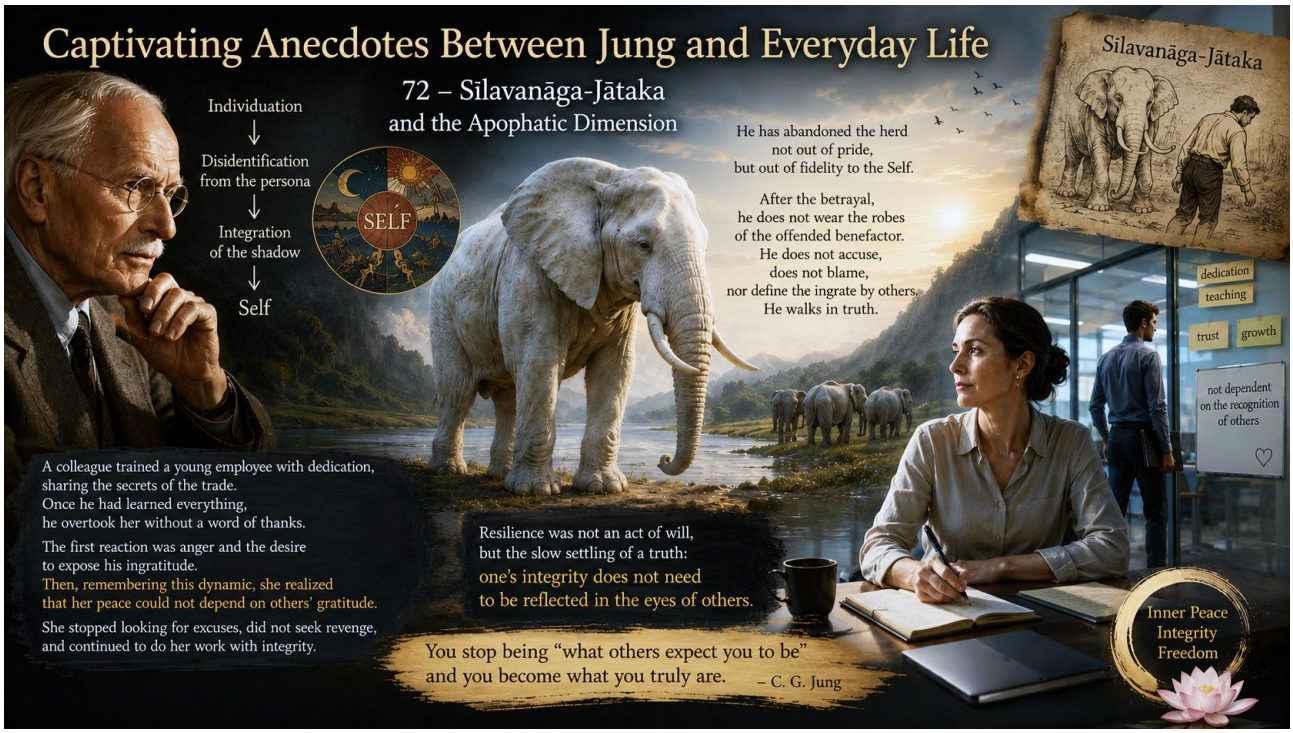
The *Sīlavanāga-Jātaka* is the third and final piece of Level 4 – Resilience and Renunciation as inner sovereignty. After exploring the insufficiency of the external struggle against deception (Lv. 3), this level teaches that the solution lies in detachment: from possessions (the tusks), from oneself (the trampled body), from the expectation of gratitude.

Here resilience becomes a stable virtue, no longer a response to a shock. The elephant embodies the apex of the axis: there is no trace of retaliation, neither internally nor externally. His sovereignty is interior because it does not depend on the actions of the other; he reigns over his own nature, not over the forest or events. The level closes by showing that the true sovereign is the one who has renounced every throne, even that of his own body, and that precisely for this reason he cannot be dethroned.

Exciting anecdotes with Karl Jung and everyday life

Jung observed that the greatest burden of individuation is detachment from the person – that social mask that continually asks for confirmation. The white elephant has already abandoned the herd (the community) and, after the betrayal, does not play the role of the disappointed benefactor. It is an image of the Self that has integrated the shadow without becoming subjugated by it: it does not project its own expectation onto the ungrateful, it does not transform him into an enemy.

In daily life, I think of a colleague who trained a young employee with dedication, who, after learning the secrets of the trade, bypassed her without a thank you. The first reaction was a wave of anger and a desire to expose ingratitude. Then, remembering this very dynamic, he realized that his peace could not depend on the gratitude of others. He stopped looking for excuses, did not seek revenge and continued to do his job well. Resilience was not an effort of will, but the slow settling of a truth: one's integrity does not need reflection in the gaze of others. It is the moment when, as Jung said, we stop "being what is expected of us" and become what we are.


Captivating Anecdotes Between Jung and Everyday Life
72 – Sīlavanāga-Jātaka
and the Apophatic Dimension
Individuation
Disidentification from the persona
Integration of the shadow
Self
SELF
Sīlavanāga-Jātaka
He has abandoned the herd
not out of pride,
but out of fidelity to the Self.
After the betrayal,
he does not wear the robes
of the offended benefactor.
He does not accuse,
does not blame,
nor define the ingrate by others.
He walks in truth.
dedication
teaching
trust
growth
not dependent on the recognition of others
A colleague trained a young employee with dedication,
sharing the secrets of the trade.
Once he had learned everything,
he overtook her without a word of thanks.
The first reaction was anger and the desire
to expose his ingratitude.
Then, remembering this dynamic, she realized
that her peace could not depend on others' gratitude.
She stopped looking for excuses, did not seek revenge,
and continued to do her work with integrity.
Resilience was not an act of will,
but the slow settling of a truth:
one's integrity does not need
to be reflected in the eyes of others.
You stop being "what others expect you to be"
and you become what you truly are. – C. G. Jung
Inner Peace
Integrity
Freedom

The image builds a real symbolic map of individuation, where the story of the Sīlavanāga-Jātaka ("The Jataka of the virtuous elephant") is reinterpreted through the lens of Carl Gustav Jung and immersed in an apophatic dimension of the Self.

It is not just an illustrative collage: it is a visual meditation on detachment from the social ego and on the birth of an inner freedom that does not depend on recognition.

The symbolic center: the white elephant

The white elephant dominates the scene as an archetypal figure of the Self.

In Jātaka, the elephant saves a man lost in the forest; the man, however, betrays the trust received. In the image, however, the elephant does not appear injured or aggressive: it walks in silence, bathed in the auroral light.

This detail is fundamental.

According to Jung, the process of individuation involves overcoming the person — the mask built to be approved by others. The elephant represents precisely the moment in which the subject stops living in the social reflex.

Betrayal does not destroy his identity because his center is no longer external.

The chromatic choice — ivory white bathed in a golden light — suggests a purity that is not moralism, but ontological transparency: the being no longer needs to defend itself.

Jung on the left: the psychological threshold

Jung's face, placed laterally, functions almost as a "hermeneutical guardian" of the image.

A vertical sequence appears next to him:

Discovery

Disidentification from the person

Shadow integration

Self

This scale summarizes the entire inner drama.

The shadow, in Jungian terms, is the wounded part that would like revenge, recognition, compensation.

In the text inserted in the image, the betrayed colleague experiences exactly this threshold: anger, desire to unmask, moral impulse to demonstrate the other's ingratitude.

But the decisive step occurs when she stops defining herself through the behavior of others.

Here Jātaka and Jung converge profoundly: spiritual maturity does not consist in being "good", but in not letting the evil received determine one's center.

The contemporary scene: the colleague and the young employee

The right side of the image introduces a daily transposition of the Buddhist myth.

The modern office replaces the Jātaka forest.

It is an extremely significant choice: the wisdom stories do not belong to the past, but are repeated continuously in human relationships.

The woman sitting does not appear to be a victim.

The lateral gaze, quiet but not naïve, shows a conscience that has gone through disappointment without stiffening.

The young man standing, distant and turned away, becomes almost a figure of the contemporary competitive ego: growth, career, recognition.

Yet the image does not demonize him.

This is very Jungian: the shadow is not cast on the other as "absolute guilt".

Negative energy is instead reabsorbed internally.

The apophatic dimension

The deepest aspect of the work, however, emerges in its apophatic character.

Apophasis, in the mystical tradition, is the way of "not-saying", of detachment from the images and definitions of the self.

In the image, this manifests itself in three ways:

1. The Silence of the Elephant

The elephant does not react.

He does not seek justification.

It does not demand reciprocity.

This silence is apophatic because it renounces the narrative construction of the wounded ego.

2. The relational void

The phrase: "A person's integrity must not be reflected in the eyes of others" is almost a mystical formulation of negative identity. The authentic Self does not need to be named, validated or recognized. It exists before the social gaze. Here Jung surprisingly encounters negative theology: the deepest truth of being emerges when identifications cease.

3. The auroral light

The light in the background does not illuminate triumphantly; dissolves. It does not celebrate moral success, but ego subtraction. The image does not tell of a heroic psychological victory. Rather, it tells of a lightening. In this sense, the spiritual center of the work is the passage:

"Stop being what others expect of you" which is almost equivalent to a kenosis of social identity.

The Mandala of the Self

The small mandala near Jung is a crucial detail. The Jungian Self is represented as a cosmic totality, a balance of opposites.

The white elephant is therefore at the same time:

Buddhist compassion,

Jungian integration,

apophatic emptiness.

Three different languages converge in the same intuition: freedom is born when the subject no longer depends on the confirmation of the world.

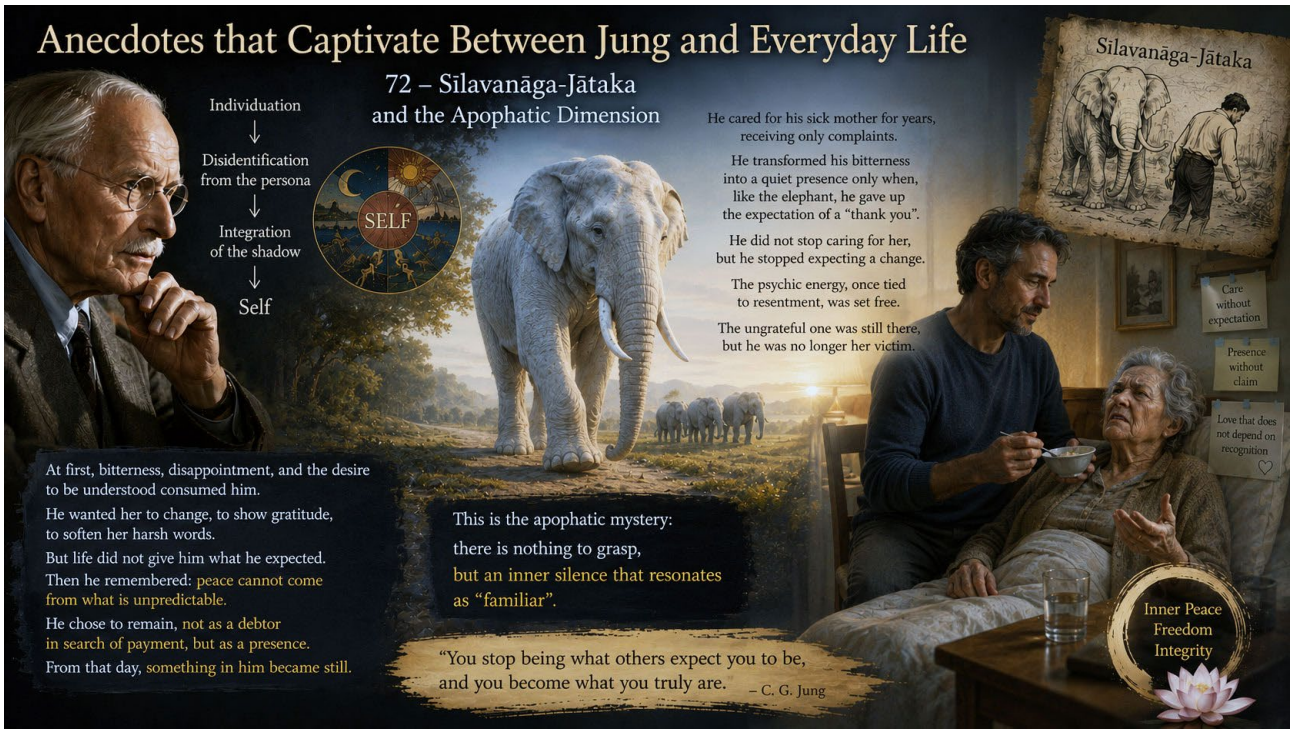
Final interpretation

The image suggests that true awakening is not being recognized as righteous, but no longer needing to be righteous. Jātaka 72 thus becomes a parable of individuation: the elephant does not lose itself because it had already left the "herd" of collective expectations. And the apophatic dimension completes Jung by showing that the ultimate Self is not a strong identity, but a presence emptied of the obsession with appearing.

Integrity, then, is not a moral achievement.

It is a quiet.

Another anecdote: a man who had been caring for his sick mother for years, receiving only complaints, managed to transform bitterness into a quiet presence only when, like the elephant, he gave up the expectation of a "thank you". He did not stop treating it, but he stopped expecting a change. The psychic energy, previously linked to resentment, was freed. The ungrateful was still there, but he was no longer her victim. This is the apophatic mystery: there is no concept to grasp, but an inner silence that resonates as "familiar".


Anecdotes that Captivate Between Jung and Everyday Life
72 – Sīlavanāga-Jātaka
and the Apophatic Dimension
Individuation
Disidentification from the persona
Integration of the shadow
Self
SELF
Silavanāga-Jātaka
He cared for his sick mother for years, receiving only complaints.
He transformed his bitterness into a quiet presence only when, like the elephant, he gave up the expectation of a "thank you".
He did not stop caring for her, but he stopped expecting a change.
The psychic energy, once tied to resentment, was set free.
The ungrateful one was still there, but he was no longer her victim.
Care without expectation
Presence without claim
Love that does not depend on recognition
At first, bitterness, disappointment, and the desire to be understood consumed him.
He wanted her to change, to show gratitude, to soften her harsh words.
But life did not give him what he expected.
Then he remembered: peace cannot come from what is unpredictable.
He chose to remain, not as a debtor in search of payment, but as a presence.
From that day, something in him became still.
This is the apophatic mystery:
there is nothing to grasp,
but an inner silence that resonates as "familiar".
"You stop being what others expect you to be, and you become what you truly are." – C. G. Jung
Inner Peace
Freedom
Integrity

Carousel Table – 72. Sīlavanāga-Jātaka (16 Slides, 9:16 portrait format)

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 72)	Jungian Reference / Psychological Anecdote	Apophatic dimension
1	**Cover: The Silent King**	A bright white elephant, silver skin and eyes like diamond spheres, stands out in a dark Himalayan forest. At his feet, a tiny man retreats in terror. Behind the elephant, a luminescent tree fairy; the earth beneath them cracks into a thin crack full of embers. Quiet and sacred atmosphere.	The Bodhisatta, a Himalayan white elephant, lives in solitude after leaving the corrupt herd. She will meet a lost man and save him, starting a story of gift and betrayal.	The cover evokes the archetype of the Self emerging from the unconscious (dark forest). The frightened man is the ego in front of the numinous. The crack of embers anticipates the fate of the ungrateful shadow: enantiodromia.	The mystery is kept in the contrast between light and shadow, between the immobile elephant and the earth that is already cracking. Nothing has happened yet, yet everything is already present in a silence that does not explain, but contains.
2	**The Solitude of the Bodhisatta**	A massive white elephant, radiant as polished silver, walks alone in a misty Himalayan forest. In the	Aware of the sin in the pack, the Bodhisatta detaches himself and lives in solitude in the	Voluntary solitude is the first step of individuation: the abandonment of the mass to listen to one's own inner	The posting is not justified; is simply shown. There is a silent knowledge in that solitude, a fullness that does

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 72)	Jungian Reference / Psychological Anecdote	Apophatic dimension
		distance, a herd of dark elephants is out of focus. The elephant's eyes are calm, with no nostalgia for the herd.	forest. His virtuous life earned him the name "Good Elephant King".	law. It is not escape, but fidelity to a deeper center.	not need the pack to define itself.
3	**The Lost Woodcutter**	A ragged man struggles through twisted trees, arms outstretched, face disfigured by terror. The light is dim. He cries, lost. In the distant background, a soft white glow announces the incoming elephant.	A lumberjack from Benares, lost in the Himalayan forest, wanders desperately holding out his arms and crying, with the fear of death in front of his eyes.	The lost man is the disoriented ego that has lost contact with the Self. The fear of death is the fear of psychic dissolution. The approaching elephant is the inner guide that appears when all roads are lost.	Man's cry is prayer without words. The white glow is not yet recognizable: it is a presence that announces itself without a name, an approach that does not allow itself to be conceptualized.
4	**First meeting: escape and trust**	The white elephant stands perfectly motionless among tall trees. In the foreground, the lumberjack has stopped and looks back, panting, with a spark of nascent confidence in his eyes. A bird rests fearlessly on a tusk.	The elephant approaches, the man flees; The elephant stops, the man stops. After three times, the man realizes that the creature does not want to hurt him but to help him. He remains firm, courageous.	The encounter with the Self requires immobility and trust. The alternating movement of approaching and stopping is a dance of respect for boundaries: the Self does not invade, it waits to be recognized. The bird on the tusk symbolizes the absence of threat.	Trust is born without explanation. The elephant does not yet speak; only he is silent and stops. It is silence that communicates, not words. A recognition that precedes every thought.
5	**The banquet in the hidden refuge**	In a wooded clearing, the elephant offers fruit – golden mangoes, figs, berries – to the woodcutter who eats greedily. The shelter is a space enclosed by intertwined sacred	The elephant takes man to his home and feeds him for a few days with fruits of all kinds, promising to bring him back among men without danger.	Nourishment is a symbol of the psychic growth that the Self offers to the Ego when it entrusts itself. It is not just physical food, but spiritual sustenance. The clearing is the temenos, the sacred	Refuge is not a geographical place: it is a state of being. The man enters it without maps. Nourishment is undeserved grace, and for this very reason it exceeds all calculation.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 72)	Jungian Reference / Psychological Anecdote	Apophatic dimension
		trees, not a cave. The light filters in from above like a blessing.		space of transformation.	
6	**The promise of silence**	The white elephant bows its head slightly while the woodcutter, now healthy and clean, brings a finger to his lips as a sign of oath. I am at the edge of the forest, the road to Benares visible in the distance, pale and dusty.	The elephant leads the man out of the forest and, dismissing him, asks him: "Do not reveal to anyone the place of my dwelling".	The demand for secrecy is the protection of the sacred from desecration. The Self shared with the world risks being sold off (as it will later happen). The promise is the pact between the Ego and one's deepest interiority.	The silence required is not just a precaution; it is the only way to preserve what cannot be said. The experience of the sacred is not communicated: it is protected by silence.
7	**The Ivories Market**	In a bustling market in Benares, the lumberjack examines carved ivory objects. His face is in shadow, his eyes greedy. Craftsmen work with saws and chisels. Behind him, the ghostly image of elephant tusks hovers invisible to all but the beholder.	Once in Benares, the man enters the ivory artisans' district and asks if a live elephant tusk has any value. "It's worth much more than a dead elephant's tusk," they reply.	The market is the world of egoic transactions. Greed is ignited when the sacred is measured in money. The spectral fangs represent the potential betrayal that already dwells in the psyche.	The scene is saturated with absence: the elephant is not there, yet its tusks hover like a ghost. It is the moment when the mystery is about to be reduced to a commodity, yet it does not allow itself to be completely captured.
8	**The first request: the saw**	The white elephant kneels humbly on the ground like an ox, its trunk resting on the ground. The woodcutter, with a sharp saw, begins to cut the right tusk. The elephant's face expresses not pain but a serene and	The woodcutter returns to the elephant feigning misery. He asks for the tusks to sell them. The elephant accepts, kneels on the ground and has both main tusks sawed off, giving them "as the	Kneeling is the symbol of the voluntary surrender of the Ego. Fangs are the crowns of identity, the most visible talents. To give them is to renounce one's external image for a transpersonal purpose. Man represents the	Why does the future Buddha give away his tusks? The text doesn't explain, and the image doesn't have to explain: it just has to show the bent knee and the sinking saw. It is a silent scandal that speaks directly to the soul.

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 72)	Jungian Reference / Psychological Anecdote	Apophatic dimension
		unfathomable offering. A thin line of light surrounds the tusk.	price of omniscience".	shadow that devours without knowing what he is asking for.	
9	**The Gift of Fangs**	The woodcutter holds the two massive tusks, the points on the ground. The elephant, now tuskless, lifts its trunk and speaks (a faint glow of speech). Behind him, the tree fairy is semi-visible, watching in silence. The forest holds its breath.	The elephant takes the tusks with its trunk and, holding them out, declares: "Not because you don't love them, but because the tusks of omniscience are a hundred thousand times dearer. May this gift lead me to omniscience."	The verbalization of the gift transforms it into a conscious sacrificial act. The fairy is the transpersonal witness, the collective unconscious that records the event. The aspiration to omniscience is the drive towards psychic totality (the complete Self).	The words of the elephant are a paradox: he gives what he has most precious to obtain what is infinitely more precious. But the calculation never adds up. It is a mystery of loss that generates fullness, and no logic contains it.
10	**The Ungrateful Returns**	The same scene, but now the elephant's head shows the stumps of the tusks. The woodcutter gesticulates, still demanding, his elongated and monstrous shadow. The elephant looks at him with unchanged compassion – no anger, no sadness. The forest is darker.	After spending the money, the man returns to the elephant complaining that the two tusks were only enough for him to pay off his debts. He asks for the rest of the ivory. The elephant agrees again.	The ungrateful shadow is magnified when it is fed. The elephant does not react emotionally: it has already transcended the logic of give-and-take. It is the attitude of the Self that does not enter into the game of recriminations, breaking the chain of karma.	The elephant's compassion is not psychology, it is not "understanding the reasons of the other". It is a quality of being that remains intact even when the recipient is unworthy. Unworthy for whom? The question itself dissolves.
11	**Trampling on the sacred trunk**	The woodcutter, filthy and ferocious, rests his foot on the silver trunk of the elephant using it as a stool to climb on his forehead.	The man, who returned a third time, asks for the stumps of the tusks. The elephant agrees and goes to bed. The wretch steps	The desecration of the sacred is the extreme act of the shadow that no longer recognizes any limit. The elephant, motionless, shows	There is no explanation for this silence. It is the point of maximum apophatic tension: the saint allows himself to be trampled on, and

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 72)	Jungian Reference / Psychological Anecdote	Apophatic dimension
		His foot desecrates the glowing skin. The elephant has completely lowered itself, eyes closed in deep inner stillness. The fairy covers her face.	on the trunk "like a silver rope" and climbs the temples of the future Buddha to saw off the roots.	that true sovereignty does not need to defend itself. It is the icon of the "I" that allows itself to be crucified without losing its divinity.	the text does not comment. It is an abyss that opens up, and the only possible answer is to be silent with him.
12	**The roots of tusks**	Raw and symbolic detail: the saw penetrates the very roots of the tusks, ivory splinters and blood are visible. The lumberjack's face is an almost demonic mask. Yet the elephant's posture remains that of an unconditional gift. Fine cracks appear in the ground.	The man digs down to the roots, sawing off the stumps as well. It is the third and final sampling. The elephant does not emit a moan. The earth begins to crack.	The digging at the roots represents the claim of the shadow to extract all value from the Self, down to the bone. But it is precisely this excess that triggers the enantiodromia: the shadow self-destructs. The saint's lack of defense is the most powerful of resistances.	Blood and ivory mix. There is no glorification of martyrdom, only the naked reality of the violated body. Yet, even in this, the elephant does not stop being what it is. A mystery that does not ask for compassion.
13	**The earth swallows the ungrateful**	Just out of sight of the elephant, the lumberjack screams as the earth opens up into a chasm of fire. Flames envelop him like a shroud, dragging him down. In the background, the white elephant walks away peacefully, without turning around.	As soon as the wretched man disappears from the Bodhisatta's sight, the earth is torn and flames from the lowest hell envelop and swallow him. The elephant does not witness the scene.	Justice is not revenge, but a natural consequence. The elephant does not punish, it does not rejoice, it does not even look: it is the unconscious itself (the earth) that does not tolerate the violation of the archetype. The destructive shadow is reabsorbed by the depths that generated it.	The chasm is the unspeakable that swallows the formless. It is not explained, it happens. The elephant does not turn around: its absence is the most radical of presences. The mystery does not delight in justice.
14	**The Tree Fairy Proclamation**	The tree fairy, a translucent female form made of	The fairy who lived in that forest makes the	The fairy is the voice of the collective	The golden letters are the sound reverberation of

Slide	Title	Scene / visual description	Narrative anecdote (Jātaka 72)	Jungian Reference / Psychological Anecdote	Apophatic dimension
		leaves and light, floats among the branches with one hand raised in the act of teaching. Sound waves or thin golden letters emanate from its mouth, echoing through the trees. Below, the earth has closed again.	verse resound: "The more ingratitude has, the more it misses; not even the whole world can satiate his appetite." The truth is proclaimed to the forest.	unconscious that draws the lesson from the event. The stanza is the logos that emerges from the mythos: the drama becomes teaching. But it is a truth that can only be declared, not demonstrated.	the previous silence. The truth is told, but the mystery is not revealed: it is only indicated. Words are fingers pointing to the moon; The moon remains intact.
15	**The King Who Remains**	A white elephant, now old and tuskless, stands in the center of the forest. Deer, birds, monkeys gather around him without fear. His body bears the scars of the saw, but his presence is sovereign and totally at peace. The light around him is the same as on the first day.	The Bodhisatta lives the rest of his life until he passes away, without rancour or complacency. He is the Good Elephant King to the end.	Complete individuation is this post-sacrifice stillness. Scars are integrated into the totality of the Self, not removed. Animals represent the pacified psychic parts. Inner sovereignty does not need external thrones.	After the cosmic drama, silence. The elephant is simply there. There is nothing more to prove, to explain, to teach. Resilience is this remaining without comment. Mystery kept in pure presence.
16	**Conclusion: Inner Sovereignty**	The white elephant, in silhouette against a rising sun, raises its trunk in a gesture that is both blessing and farewell. Below him, the forest stretches vast and peaceful. A single feather of light detaches from his body and rises upwards. Vertical format, sunrise palettes.	"I myself was a Good King Elephant," the Master declares to his disciples, identifying the Bodhisatta with himself and the ungrateful with Devadatta. The story closes in the present, in the here and now of the Buddha who teaches.	The circle closes: ancient history is the archetypal matrix of the present. Devadatta's ingratitude is the same as that of the man of that time, because the shadow is transpersonal. The Self that gives without expectation is true resilience, the true axis.	The gesture of the raised trunk explains nothing: it indicates. The rising feather is the ineffable residue of the whole story. What remains, in the end, is not a lesson, but a presence that resonates in the silence of those who have watched.

The apophatic dimension

This Jātaka does not explain the phenomenon: he guards it. The absolute generosity of the Bodhisatta, his letting the roots of his tusks be sawn off while being trampled on, is not a moral precept or an object of psychology. It is an abyss of meaning that opens up when you try to grasp it. He does not say "why" the saint does so; it shows a way of being that suddenly becomes "familiar" – not because we understand it, but because something is silent in us and, in that silence, a truth without a concept resounds. It is the knowledge of the skin that recognizes integrity without the mind defining it. The elephant, without tusks, has nothing more to show; Yet in that void shines the sovereignty that the level had promised.

Epilogue – Resilience as nature, not as reaction

We have reached the end of the Axis of Resilience. Twelve Jātakas, four levels, a single movement: from the deception that one suffers to the freedom that does not depend on anything external.

Let's retrace the path

Level 1 – Emotional deception (61–63).

We have met mothers who feign love, wives who cheat, kings seduced by poisonous women. The emotional world turned out to be insecure, and the first shock was to recognize it. The implicit teaching? Deception exists, and seeing it is already an act of freedom.

Level 2 – The Poison of Projection (64–66).

Then we discovered that the problem is not just out there. Desire builds worlds. We project onto the other what we do not want to look at in ourselves. The dissatisfied queen, the king unable to recognize true love, the ascetic who dreams of a perfect woman: all mirrors of an inner shadow.

Level 3 – Ethical choices and paradoxes of identity (67–69).

Fighting deception from the outside is not enough. Choosing between loyalties and competitors tears. Identity is a paradox, and the most authentic choices arise when we give up the pretense of a clear answer. The king, the disputed son, the poisonous snake: figures of an ethics that cannot be resolved in a formula.

Level 4 – Resilience and Renunciation as Inner Sovereignty (70–72).

Finally, the turning point. The solution is no longer to fight or choose. It is detachment. The ascetic who renounces the hoe, the king who forgives the traitor, the white elephant who gives everything without rancour: resilience ceases to be a strategy and becomes the very nature of the subject. There is no more effort. There is only what you are.

What's left, in the end

One image remains: a white elephant in silhouette against the rising sun. The scars on his body are no longer wounded. There is no bitterness, there is no triumph. There is presence.

The resilience of which these ancient tales speak is not the ability to endure gritting one's teeth. It's the discovery that when you stop standing up for what you thought you were, no one can hurt you anymore.

It is not a conquest. It is a return.

A final invitation

This essay was an experiment: to make early Buddhism dialogue with Jung's psychology, and to preserve in dialogue a space of silence – the apophatic dimension that does not explain, but indicates.

If something has touched you, if a story has stayed close to you, take it. It's yours.

And if you want, you can tell someone about it, or simply let it act in silence.

Thank you for walking with me.

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